

# THE ACADEMY.

A Record of Literature, Learning, Science, and Art.

"INTER SILVAS ACADEMI QUÆRERE VERUM."

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## General Literature.

*Traditions and Hearthside Stories of West Cornwall.* By William Bottrell. With Illustrations by Mr. Joseph Blight. Second Series. Penzance: Printed for the Author by Beare & Son.

THE first series of this collection, published in 1870, introduced Mr. Bottrell to us as at the same time a good story-teller and a careful and accurate student of his native county, so that it may be hoped that the continuation of his labour of love will meet with the same recognition as that bestowed upon the first part, and this not only on account of the generally attractive substance of the separate tales, but also because of the clear and vivid pictures which they give us of the country and the people whence they are taken. Still the profit to be gathered for the comparative study of folklore is less considerable than might have been expected, partly on account of the character of the matter narrated, which sometimes borders closely upon real events and sometimes actually contains them. Thus it happened that the first series contained little that could be connected with a wider circle of popular conceptions; as for instance the history of *The old wandering Droll-teller of the Lizard and his story of the Mermaid and the Man of Cury*, and the one of *Nancy Trenoweth, the fair daughter of the Miller of Alsia*, part ii., the conclusion of which, pp. 201-3, belongs to the widely spread legendary cycle made familiar by Bürger's *Lenore*. In this respect, however, Mr. Bottrell's new collection is somewhat richer than its predecessor. Thus the substance of the first paper, *Duffy and the Devil, An old Christmas Play*, is taken, as the author has forgotten to remark, from two well-known folk-tales, and in such a way that the first part corresponds to *Rumpelstiltschen*, Grimm No. 55, and the remainder from p. 23 onwards, to Grimm No. 14, *Die Spinnerinn*, thus reversing the connection that we find in the French nursery tale *Riccin Ricdon*, where the introduction agrees with the latter and the conclusion with the former of the two German tales. Upon these see Köhler's Notes on Laura Gonzenbach's *Sicilianische Märchen*, No. 84, "Die Geschichte vom Eignu di Scupa," and Henderson's *Notes on the Folklore of the Northern Counties of England*, pp. 221-6, with Mr. Baring Gould's remarks; the references in which, minus the misprints, are all, without exception, taken from Grimm. It is interesting in other respects to find a subject of the kind worked up into a

Christmas play, a circumstance of which, as I believe, but few examples are to be met with, and which alone would give no slight interest to Mr. Bottrell's work. The *West Country Droll, Tom of Chyannor, the Tin-Streamer* (p. 77 sqq.), relates how Tom is offered by his master, instead of his three years' wages, four pieces of wisdom; he accepts the offer and fares well by following the advice given. The first counsel is: "Take care never to lodge in a house where an old man is married to a young woman;" the second: "Take care never to leave an old road for a new one;" the third: "Never swear to anybody or thing seen through glass;" the fourth: "Be thrashed twice before consent once." This tale, another Cornish version of which, translated from Lhuys's *Archæologia Britannica*, p. 251, was given in *Blackwood's Magazine*, May, 1818, is to be met with also in Tyrol, the South of France, Sicily, and Spain; see Gonzenbach's *Sicilian. Märchen*, No. 81, "Die Geschichte von den drei guten Rathschlägen," with the notes; also Gradi, *Pasqua di Ceppo*, Turin, 1870, p. 83: "I tre consigli del Dottore"; but especially *Gesta Romanorum*, cap. 103: "De omnibus rebus cum consensu et providentia semper agendis;" for this is the oldest version known at present where the three counsels (sapientias) are as follows; the first: "*Quicquid agas, prudenter agas, et respice finem*;" the second: "*Numquam viam publicam dimittas propter semitam*;" the third: "*Numquam hospitium ad manendum de nocte in domo alicujus accipias, ubi dominus domus est senex et uxor juvenula*." I have already pointed out (Ebert's *Jahrbuch für Roman. und Englische Liter.* iii. 154) that the first piece of advice is derived from the moral of Aesop's fable "The Fox and the Grapes" (Kor. 4. Halm 45). In Mr. Bottrell's version of the tale, Tom receives in addition as a present from his master's wife a small stone "of great virtue; it will preserve any woman that weareth it from much trouble if she but keepeth it in her mouth, with her lips closed, that it may not drop out when her husband or any other contendeth with her;" and the virtue of this stone is proved by experience. This also is the version of a well-known anecdote told of Saint Augustine's mother, Saint Monica, who had a very irritable husband, and to avoid disputes, whenever he reproached her, used to take water into her mouth and keep it there till his passion was spent. Hence too the French proverb: "Il faut faire comme Ste. Monique, mettre de l'eau dans la bouche." This original

version, which I have also met with in Italian works, is better than the Cornish one, for the stone might be lost, while water is to be found everywhere.

The story of the Piskey, the industrious household spirit who has new clothes given him instead of his old rags, and thereupon leaves the house for ever, exclaiming: "Piskey fine and Piskey gay,—Piskey now will run away" (p. 168 sq.), is to be met with, not only in other parts of England,—as in Devonshire, where the Pixies exclaim: "Now the Pixies' work is done,—We take our clothes and off we run" (*Athenæum*, 1846, p. 1092), and in Scotland, where the last Brownie known in Ettrick Forest resided in Bodsbeck and exercised his functions undisturbed till the scrupulous devotion of an old lady induced her to *hire him away*, as it was termed, by placing in his haunt a porringer of milk and a piece of money. After receiving this hint to depart, he was heard the whole night to howl and cry, "Farewell to bonny Bodsbeck!" which he was compelled to abandon for ever (Walter Scott, *Introd. to Minstrelsy*);—it is also at home in Germany, see Adalb. Kuhn, *Westphäl. Sagen* i. 157-8, No. 163. No one will be surprised at such a wide dissemination of legends and other narratives, as innumerable similar examples lie before us; but I cannot refrain from adding one more instance, suggested by Bottrell's mention (p. 274) of William Noy, the Attorney General of Charles I., who belonged to a Cornish family. It is related of him that his rise originated in a case which is very well known, that of the *three graziers*. At a country fair they had left their money with their hostess while they went to transact their business. A short time after, one of them returned, and under pretence that they had occasion for the whole money, received it from the hostess and made his escape with it. The other two sued the woman for delivering that which she had received from the *three*, before the *three* came and demanded it. The cause was tried and a verdict found against the defendant. Mr. Noy, who was then making his first appearance at the bar, requested to be feed by the woman, saying that he thought he could still bring her off. He then moved an arrest of judgment, stated that he was retained by the defendant, and that the case was this. The defendant had received the money from the three together, and was certainly *not to deliver it until the same three demanded it*. She asked for no other condition, *let the same three men come, and it shall be paid*. This motion altered the whole course of proceeding, and according to Lloyd, in his *State Worthies*, brought Mr. Noy into notice (*The Percy Anecdotes*, Anecdotes of the Bar, Lond., Warne & Co., p. 311). I can scarcely believe that this case really occurred, for it exists in two other older versions; one in Val. Max. vii. 3, ext. 5, where Demosthenes takes the place of Noy, and again in the Greek Syntipas, the Seven Viziers, &c., which last version, and doubtless also the first, is derived from the East (cf. Benfey's *Pantschat* i. 287). According to the narrative in Syntipas, the merchants give a purse in charge to a woman with the injunction only to restore it when they were all three together. They are then going to the baths, and send one of their number to borrow a comb from the woman. He, however, asks her for the purse, and when she refuses, the others call from a distance, "Give it him." The third then decamps with the money, and the woman refuses to make it good. A boy of five years of age sees her complaining in the street, and promises to put an end to her grief. On his advice she goes to the judge and promises to give back the purse, but does not do so when only two appear to claim it. We need not be surprised at finding that in the course of its wanderings the clever counsel came to be laid to the credit of Noy, as we also find it fathered upon a duke of Ossuna (see Leroux de Lincy, *Essai sur les fables indiennes*, p. 121).

To return to Bottrell, I should notice the very remarkable harvest custom (p. 200) in accordance with which "the last handful of wheat, called 'the neck,' was tied up and cut by the reapers throwing their reap-hook at it. Then it took a good bit longer to cry the neck according to the old custom of the harvest hands dividing themselves into three bands—one party calling three times as loud as they could cry, 'We have it, we have it, we have it!' the second demanding, 'What have ye? what have ye? what have ye?' and the third replying, 'A neck! a neck! a neck!' Then all join, hats in hand, in a 'Hip! hip! hurrah!' The neck was then decorated with flowers and hung over the board." This custom is to be met with in many places in England and Germany, see Simrock *D. Myth.*, p. 563 (3rd ed.), Kuhn and Schwartz, *Norddeutsche Sagen*, p. 514 sqq.; from the latter of which I cite the following references: Brockett's Gloss. of North Country Words sub voc. *Melldoll*, Grose, s. v. *Kernbaby*, Halliwell s. vv. *Mare* and *Mell*; *Monthly Mag.*, vol. xxxvii., "Reaping in Devonshire." The figure made of the last sheaf doubtless betokens a divinity, sometimes male, sometimes female, and bears different names. In West Cornwall, as we see, it is called *Neck*. Is this by any chance the same as *Nick*? Grimm (*Myth.*, pp. 456-7) is inclined to identify this name with *Nikarr*, i.e. Odin, and in fact, in a Yorkshire harvest dance, there appear a giant and his wife who are called *Woden* and *Frigga* (Grimm, p. 280 sq.; communicated by Kemble and taken from the mouth of an "old Yorkshireman"). That the old God should come as *Old Nick* to pass for the devil will surprise no one who knows how anxious the first missionaries were to bring about such a degrading transformation. Another noteworthy Egyptian harvest custom may be added to those hitherto quoted, from Diodor. i. 14: "Μαρτύριον δὲ φέροναι τῆς εὐρέσεως τῶν εἰρημένων καρπῶν τὸ τηρούμενον παρ' αὐτοῖς ἐξ ἀρχαίων νομίμων. Ἐτι γὰρ καὶ νῦν κατὰ τὸν θερισμὸν τοὺς πρώτους ἀμειβόμενους στέφους θέντας τοὺς ἀνθρώπους κόπτεσθαι πηλίσιον τοῦ δράγματος, καὶ τὴν ἴσιν ἀνακαλεῖσθαι καὶ τοῦτο πράττειν ἀπονέμοντας τιμὴν τῇ θεῷ τῶν εὐρημένων κατὰ τὸν ἑξαρχῆς τῆς εὐρέσεως καιρὸν." Thus at the time of Diodorus there was still subsisting the *ancient* custom, according to which the reapers used to set up the first sheaf that was cut, and then begin to wail and call upon Isis. In this case the deity invoked is a goddess. It is only strange that thanks for the discovery of the cultivation of cereals should have survived in the shape of a mourning cry; or was this considered partly as a testimony of sympathy for her loss of Osiris as well as a token of honour? However that may be, there is an obvious analogy between the old Egyptian harvest custom and those still existing at the present day, in connection with which it may be noticed that in Germany the goddess Freia formerly appeared as Isis, and that it was probably in honour of her that a plough was carried about (Simrock, *Myth.*, p. 354).

Equally deserving of attention is what the author has to say respecting the so-called *Crick-stones* (p. 242), "In a croft belonging to Lanyon farm, and about half a mile north of the town place, there is a remarkable group of three stones, the centre one of which is called by antiquaries the Men-an-tol (holed stone) and by country folk the Crick-stone, from an old custom—not yet extinct—of 'crameing' (crawling on all fours) nine times through the hole in the centre stone, going against the sun's course, for the cure of the lumbago, sciatica, and other 'cricks' and pains in the back;" and further on: "The Tolmen in Constantine parish, and holed stones in other parts of the county, were used the same way as Lanyon Crickstone for curing various ailments. To cure boils and rheumatism, persons 'crame' nine times against the sun under a bramble growing at both ends." For the explanation of this usage, cf. my edition of

Gervasius of Tilbury, p. 170 sq., where I have shown by reference to European and Indian customs that the practice of dragging the sick head foremost and naked through hollows in the ground, through hollow stones, split trees, and under brambles growing at both ends, was symbolical of rejuvenescence or a new birth. Further remarks on the same subject I have given in Bartsch's *German*. xvi. 226.

In another passage Bottrell relates (p. 248) that two men who were at harvest work in a field belonging to a dying wrecker, near the sea, heard a hollow voice as if coming from it, which said, "The hour is come, but the man is not come." This exclamation recurs in numerous legends of Scotland and Germany, and always in connection with water spirits, as I have pointed out on the occasion of a similar legend from the South of France, given by Gervasius of Tilbury (pp. 39, 136), in which the water spirit of the Rhone cries out: "Hora praeterit et homo non venit!" This cry refers without doubt to the human sacrifices which in the period of heathenism in Europe used to be offered at stated times to the water spirits, so that when they were abolished, the enraged spirits used, according to popular belief, to utter this cry at the accustomed time to demand their victim. The expression "the river spirit claims its yearly sacrifice" is still used at times when men are drowned in a river (Grimm, *Myth*, p. 462). In one of Callaway's Nursery Tales of the Zulus there is a passage referring to a similar subject (pp. 342-3), where we read: "So it was then among the Amakxosa, two damsels, one was the daughter of a chief, looked into a pool. They were drawn and went into it; it was as though they were called.....the beast did not let her go until they cast in two black hornless oxen; then it left her and ate them." Perhaps in this case also we have to do with traces of a sacrifice formerly offered to the waters or to the animals inhabiting them.

I come lastly to a singular expression used in West Cornwall: "to be hilla-ridden" and "to have the stag" are the only names known to old country folks for the "nightmare" (p. 236). As to the meaning of *hilla*, it seems to me to be equivalent for *Hilda*, *Holda*, *Holla*, under whose leadership the witches ride abroad at night upon beasts, so that in many parts of Germany the *Hexenfahrt* is called the *Hollenfahrt* (Simrock, *Myth*, p. 454). It is known from many legends that witches sometimes transformed sleeping men into animals upon which they used to ride to their meetings (Henderson's *Folklore*, &c., p. 154 sqq., and *Academy*, No. 80, p. 344). For *Hulda* see further Simrock, l. c., p. 323, where there is also mention made of a stag, who leads to the lower world, and perhaps also to the explanation of the Cornish *stag*. Finally, as to the *Legend of Pengersee* (p. 251), as Bottrell observes, it contains "what may seem to many mere childish fancies." They point perhaps to some of the late French rhymed or unrhymed *Romans de chevalerie* as their source, in which the like absurd adventures are often tacked together in the same senseless way. Yet the beginning of the Cornish narrative is not quite without interest, where it relates that a lord of Pengersee once started for the East in quest of adventures, there had a love affair with a princess, but abandoned her, and marrying in his own country had a son; after which his son by the princess came to Cornwall, but returned again to his own home and became a king there, &c., &c. This introduction to the legend bears a distant resemblance to the beginning of Wolfram von Eschenbach's *Parzival*, where Gahmuret of Anjou in like manner betakes himself to the East in search of adventures, has a son of the name of Feirefiz by the Queen Belakane, then leaves her and marries the queen of Wales, who makes him father of Parzival; after which Feirefiz comes to the West to his brother, but does not remain there, and finally becomes king of India,

and so on. Apart from this general resemblance, the details and the whole remaining course of the two narratives are entirely different, so that even if there is any real connection between them, to establish it clearly it would be necessary to discover the original source of the Cornish legend; for in its present form, as already observed, it is mixed with many later and for the most part silly additions. But it would be no slight matter if we had come here upon a trace, even though a slight one, of an hitherto unsolved riddle, the sources of Wolfram's *Parzival*!

FELIX LIEBRECHT.

Gabriel Denver. By Oliver Madox Brown. Smith, Elder, and Co.

In literary art, as in other art, there are two things to be desired—beauty of conception and skill of execution; and an artist is radically incomplete who does not aim at both, and does not attain to both in the maturity of his talent. But before the talent is mature, to be incomplete is pardonable, and we are all in the habit of accepting, not to say expecting, a particular kind of incompleteness. We are satisfied with the promise of a young artist who has an eye to ideal effects, and some power of producing them, even if he has little or no knowledge of the technical effects and no desire to escape his ignorance. Mr. Oliver Madox Brown is undeniably a young artist, and his book has its full share of the incompleteness and crudities of youth; but his technical aspirations are already as well marked as his ideal aspirations, and both the one and the other have frequently a considerable measure of success.

Gabriel Denver is the son of an English father and a Portuguese mother, who is left with a sister and cousin (the cousin has Portuguese blood in her veins). He speculates, and loses money; his sister lends him enough to prevent his ruin. When she marries he borrows of the cousin to repay her. The cousin obtains a promise of marriage, which he has no conscious reluctance to fulfil, and the day for the ceremony is fixed. Two months before the date arrives the hero is informed of an inheritance in England: his cousin allows him to go to look after it at the expense of postponing the marriage, but determines to accompany him herself. They are the only passengers except a beautiful orphan and her aunt, who dies at the beginning of the voyage. Gabriel had met the orphan before, when she was only eleven, and came to fetch help for her father, who had been poisoned by robbers. He had only two thousand pounds then, but we learn at the end of the book that he lived long enough to make a fortune, which enables the heroine to treat the hero's inheritance of eighteen or nineteen thousand as a trifle. Of course Gabriel and the orphan fall in love, and of course the cousin will not abandon her claim. On the night of what should have been the wedding day she surprises Gabriel when he expected Laura whom he loves, and after a stormy scene fires the ship. Ten of the sailors escape in one boat from the fore-castle; Gabriel, Laura, and the cousin escape in another from the quarter-deck. After four days' exposure without food or drink, except as much water as can be collected in clothes after a shower, they are picked up by the "Albatross," which had already crossed their track once before at night when Gabriel was too hopeless to watch. Meanwhile the cousin dies mad after drinking salt water, and Laura nearly dies of hunger and thirst. After they are picked up Laura is delirious, and there is a tornado, and Gabriel is delirious and talks to his cousin's ghost and tries to throw himself overboard. They are landed at the Cape; Laura nurses him; he recovers, and they marry and live happily in Devonshire. We leave

them watching a storm at Combe Martin with their daughter, when the water is phosphorescent as it had been on the night they were left adrift and the burning ship had gone down.

It will be seen from this analysis that the situations succeed each other in the simplest and most inartificial manner possible; perhaps even this analysis is enough to show that the situations themselves are ingenious and intense; and this would certainly appear from reading the book. Only in one sense little is made of them, because the complicated situations are never worked out into the entanglement of issues that we continually suspect the author of having prepared. Gabriel abandons himself at once to Laura; Laura accepts him unsuspectingly, the cousin has no movement of generosity or even of disdain. The author spends a great deal of ingenuity in making elaborate arrangements in order that something very simple may happen. Indeed some of the ingenuity seems thrown away altogether. The escape of the ten sailors without the knowledge of the hero and heroine, and the miraculous legends which they circulate about the burning of the ship and its consequences, lead to nothing whatever; and it is doubtful whether it was worth while to suggest a parallel with the Albatross (the bird) that circles round the burning ship and perishes in the flames, and the "Albatross," the ship that circles round the castaways and very nearly perishes itself in the circles of the hurricane.

In fact the whole book leaves the reader under a curious uncertainty, whether an originally meagre story has been enriched with numerous illustrations by a very distinguished artist in words, or whether the author has had the courage to piece together the best effects to which he was led in the course of a narrative perhaps neither probable nor interesting, and to suppress the greater part of the narrative. Either hypothesis would account for the fact that the book seems unfinished as a whole, while the parts are highly finished in themselves, and with a view to their aesthetic effect on one another, though not to their inner coherence.

Within these limits the book is a very striking one indeed; there can be no doubt of the author's original power and of his sense of beauty, and there are traces of a great deal of well bestowed work, not merely in its aesthetic contrasts, but in the fulness of knowledge with which Australia and Cape scenery, and the incidents of navigation are described; and it ought to be added that with all its crudities the book is thoroughly readable from first to last. The following description of how the master of the "Albatross" first sighted the lovers and the dead cousin adrift in the boat, is a fair specimen of the weird charm and richness of the author's style:

"Just then the light of the sun broke, radiating over the stormy waters, and clearing away the dusky half-obscure. The master of the ship obtained his spyglass and brought it to bear on the boat and its occupants. They were as yet about three miles ahead, but a strange sight was suddenly brought within two or three feet of his eye by the telescope. It was a large old-fashioned boat, wide and flat and strong. A woman was standing at one end of it, violently confronting and upbraiding a man, who knelt down, apparently leaning over some one in the bottom. Suddenly the woman dashed her arms up wildly, as though she had received a sunstroke, and then fell back in the stern-sheets of the boat. The man rose, clasping his forehead with his hands, and looking right in the woman's face, which still remained visible above the portoise. A fearful look, indicative of incomprehensible feeling (not sorrow, as could be seen even at that distance), convulsed his features, then he bent down in the boat, looking up no more, so that his face was hidden.

"They were lost for a moment in a deep hollow of the sea, and when they rose into the sunlight again, it gleamed fearfully on the woman's eyes, but she never moved to avoid it."

It is to be hoped that in another edition the master may

get his spyglass or send for it instead of obtaining it, and that a little excessive emphasis may be suppressed here and there, and that as the ship on the cover would not look well without three masts the author will retrench the assurance on page 26 that the Black Swan had only two. These of course are only superficial blemishes. A severe critic might object that the author ought to have decided whether he meant to write a novel or a prose poem, and that for want of stating the question to himself he has written neither a novel nor a poem, but a melodramatic idyll. It might be replied that perhaps a melodramatic idyll is as legitimate as most other forms of experimental art, and that at any rate this idyll is presented with so much artistic tact in essentials that whenever the author writes a real novel we may rely upon its being thoroughly poetical. G. A. SIMCOX.

#### LITERARY NOTES.

There is almost always something melancholy in the old age of the greatest men, for however gracefully they may withdraw from the front rank of active workers, and however fresh their powers of perception and judgment may remain to the last, it is impossible not to compare them with themselves as well as with the ordinary mortals to whom they are still superior, and equally impossible to escape the painful consciousness of gradual decay which the comparison obtrudes. Sir Henry Holland's reputation was not of such tyrannical dimensions as to make it dangerous for him to grow old, and the powers of his intellect might not perhaps have been adequately appreciated unless their quality had been proved by their exceptional vitality. The volume of *Personal Recollections* published only last year—by the man who introduced the vaccine virus into Iceland in 1810—had an autobiographical interest quite apart from what the author had to tell of the eminent men and women whom he, who knew everybody, had known, and of the remarkable sights and places that he, who had been everywhere, had seen and visited. His life was an eloquent homily on the advantages to a man of literary tastes and moderate literary ability of following some other profession than literature. His three favourite amusements, society, travel, and the composition of Quarterly Review articles, only occupied the leisure of an active professional career, and his example might certainly be quoted in support of the deliberate opinion which he published as an octogenarian, that the faculties are much more frequently impaired by premature disuse than by the inevitable effects of old age. He himself never quite gave up practice, never lost the habit of trying to pass every pedestrian who was before him on the pavement—though he averred that the Londoners of to-day walk faster than their fathers—and never learnt to prefer the straight to the diagonal line in crossing a street, though in this respect too the lapse of time cannot have made his usual course the easier. He did not suffer from that wear of the mind from being turned inwards, of which he speaks in one place, *apropos* of metaphysicians whom he had outlived, after they themselves had survived their own powers, nor from the exhaustion that ensues when the mind has used up its own substance in original production; while his powers of apprehension remaining undiminished, he was never thrown back to live merely in memories that are constantly losing their interest for a younger generation. Of the two veterans of literary society with whom it is natural to compare him, Rogers, and Crabb Robinson, the latter was never more than a listener, a Boswell with more intelligence and self-respect, amongst the great whom he delighted to honour, while Rogers, having outlived the brilliant society in which his personal qualities secured him a place out of proportion to his literary merits, sank, and did not improve his temper by knowing that he had sunk, into the mere *raconteur*, the teller of stories that would have been excellent if he had not told them before. Sir Henry Holland, on the other hand, though on terms of acquaintance or friendship with all the notabilities of the century, did not, and from the exigencies of his profession, evidently could not have sought their acquaintance merely as notabilities; he only had the gift of making friends of those with whom he was brought naturally in contact, and of profiting by the accident, as it may be called,

that nearly all the persons with whom he was brought in contact were in some way interesting or distinguished. He was born in 1788, left school young, and for a few months thought of being a merchant, chiefly for the sake of the intercourse with distant countries kept up by commerce, but soon discovered his mistake, and began to study medicine; he wrote a short account of the visit to Iceland already alluded to, but his first publication of any importance was a volume of travels in Greece, published in 1817, and illustrated in the old-fashioned style after his own sketches; he speaks in his *Recollections* of the severity of the cold in Athens—the winter that destroyed the French army in the retreat from Moscow. After travelling for a year with the Princess Caroline as medical attendant, he established himself in London practice, making from the first a rule of keeping two months of the year free for foreign travel, of not allowing his income to exceed £5,000 a year, and of reserving leisure for society and the scientific studies in which he was interested; resolutions of which he never had reason to doubt the wisdom. His passion for travel seems to have had two main sources: on the one hand the pleasure in strange scenery which belongs more to the physical geographer than to the artist; the love of nature in her active moods, for rivers, seas, volcanoes, or the larger landscapes that tell their history to a practised eye: on the other, a taste for the intellectual sensation, as we must call it, of passing abruptly from one group of associations to another, of intensifying the enjoyment of civilized ease and rough adventure by bringing the contrasted extremes as near together in time as was possible, or by the merely mental transition from the solitude he had travelled a thousand miles to reach—and write an article for the *Edinburgh* in—to the scientific subjects of meditation he carried with him. The articles which were the fruit of this Epicurean industry were reprinted in 1862; those which the author regarded with especial affection were on the physical geography of the sea, the Atlantic Ocean, and the Mediterranean, subjects connected with many of his most interesting recollections, though it is not, we believe, in them that he speaks of what had struck him as the most impressive of spectacles, to see over a level reach of sea or desert the setting sun and the rising moon above the horizon together, with nothing between them but the uniform, unbroken surface of earth and sky. In the *Personal Recollections* he speaks of the remarkable change that had taken place within his memory in the current conception of the nature of proof, which he of course traces to the development of physical science; and without in any way disparaging his papers on strictly scientific subjects, we may trace something of the change in his own style, which is more literary, less concrete than that of a younger man would probably have been. He published two small volumes on subjects more immediately connected with his profession, in the latter of which he defended himself from the charge provoked by the former, of extreme medical scepticism; the fact seems to have been that though quite willing to accept new theories for which there was sufficient evidence, he doubted whether any part of the theory of medicine was yet so sound and complete as to dispense with the need for trained intuition and the incommunicable power of connecting symptoms too slight to be referred to the more general causes as yet alone understood. A point connected with the physiology of thought which he discusses, the relation of consciousness to time, and the possibility of *lengthening time* by quickening consciousness, suggests a qualification for a remark in the *Recollections* that men live faster now than formerly; if it is living fast to fill time full, no doubt this is true in a mechanical way, that more ground is traversed and more changes experienced in a given time; but it is a serious question whether the mind is proportionately more alert, awake to a greater number of distinct impressions than in the generation of which Sir Henry Holland was not the least distinguished, one of the most amiable, and, it is to be feared, the last representative.

By the death of the King of Saxony Europe has lost one of her foremost Dante scholars—perhaps, with the exception of Karl Witte, the most distinguished of all. The work which embodies his studies on this subject is his German translation of the *Divine Comedy*, published under the name of "Philalethes," the first instalment of which was brought out as long ago as 1828, and the work was concluded in 1848, a year of great political danger to King John, as well as to many other of

the crowned heads of Europe. The translation is in blank verse, the choice of which, in preference to any more elaborate metrical system, was rendered almost necessary by the author's desire of reproducing with photographic accuracy the details and shades of meaning of the original; and the great merit of the execution consists in the way in which this is carried through without causing stiffness or hampering the freedom of the rendering. But the value of the commentary which accompanied the translation was still greater. Up to that time hardly any satisfactory notes, either ancient or modern, existed in elucidation of Dante's historical allusions, and but little had been done even in Italy in the way of local illustration. It was reserved for the King of Saxony to investigate thoroughly the original authorities with the view of throwing light on this subject, and the results, whether embodied in notes or excurses, are of the highest value. No less meritorious were the author's studies of the works of the Schoolmen, the knowledge of which is indispensable to the understanding of Dante's philosophy and theology; these have borne fruit especially in the notes of "Philalethes" to the *Paradiso*. Among English writers on Dante, Mr. Cayley in particular, in his admirable version in *terza rima*, has made especial use of this commentary.

In *Fraser* (Nov. 1) there is a paper by Mr. Leslie Stephen on Jonathan Edwards, in which some approach to justice is done to the singular subtlety and originality as a thinker of that little-read Calvinist divine, whose place in philosophy is between Hobbes and Spinoza, with both of whom, though he had probably read neither, he is at times almost verbally in agreement. But Mr. Stephen cannot forgive his author for having sincerely believed in hell-fire or for preaching about it to little girls of five, and what is more curious, he writes of this unfortunate doctrine as if the best reason for not believing it were—not that the evidence for its truth is inadequate but—that it would be extremely shocking for it to be true; of course Edwards thought it was both shocking and true, taking the letter of Scripture as a sufficient proof of its truth, and it seems unreasonable to blame him either morally or intellectually for not having arbitrarily rejected one of the corollaries from the theory of inspiration which he shared with most of his contemporaries. It would have been fair to add that if Jonathan Edwards' hell is grim and material, his conception of the joys of heaven is remarkably humane and spiritual. In the same number Mr. Baring-Gould gives some account of the *Acta* of S. Symeon Salos, "who became a fool for Christ," a saint of very unedifying life and conversation, who would bring more discredit on the Church which acknowledges him were it not evident—as Mr. Baring-Gould strangely fails to remark—that his legend is mythical; the Lives of the Saints abound with incidents that have strayed out of popular, often Pagan, tradition, and S. Symeon is only the half witty, half malicious fool of common folk-tales, who in the Middle Ages was by no means infrequently invested with Holy Orders.

*Cornhill* contains an instructive account of the rise of the farmers' "Granges" and Clubs in America and the war between the agricultural and the railway interest; also some amusing translations of "Tyrolese House-Mottos."

The popular songs of Tuscany, of which Mr. J. A. Symonds translates some specimens with all possible fidelity and taste in the *Fortnightly Review*, are perhaps even more untranslatable than is usual with popular poetry, for besides the music of the language, most of which must be lost in English, there is something in the thought of most of them that seems to rebel against reproduction in the logical speech of a *Cultur Volk*, in which the sense seems to be broken by the abrupt transition from one image to another that contrasts with the frequent return upon the same image or the same phrase in poems seldom more than twelve lines long; though in the originals, sung slowly by those who feel the aptness of each image as they linger on the cadence, the connection is quite close enough for sentiment and even for literary elegance. With admirable candour, instead of the concluding paper of his own series on National Education (which is to be published immediately in a volume), Mr. Morley has given place to some corrections by Mr. J. G. Fitch of the most damaging

figures used to prove the complete failure of the present management of National Schools, joined with some judicious remarks on the negative character of the agitation carried on by the Education League and the political dissenters.

The Sept.-Oct. number of *Trübner's American and Oriental Literary Record* contains a strangely elaborate and objectless hoax. Under the guise of recording an interview with the well-known Norwegian poet, Bjørnsen, the author declares that being at Trondhjem, and "having nothing better to do," he walked out to visit the poet, who is feigned to be priest of a neighbouring parish mentioned by name, and that he found him in deep depression. The conversation is given at great length. Bjørnsen declares to the ingenious stranger that he is miserably poor, that he gets nothing by his books, that his income as parish priest is insufficient for his needs, and that he is on the point of emigrating and beginning life again in the United States. As a fact, Bjørnsen lives close to Christiania, 250 miles from Trondhjem, gets a large income from his works, lives in comparative luxury, and has never dreamed of entering the church. The only spark of truth in all this story is that Bjørnsen is really about to leave Norway; he has bought a house in Florence. What, we would ask, can be the object of such laborious romance?

Of the Norwegian poet Ibsen's new drama on the Emperor Julian, 4000 copies have been sold in a single week, though it is an unusually large and expensive volume.

## Art and Archaeology.

*History of Ancient Pottery, Egyptian, Assyrian, Greek, Etruscan, and Roman.* By Samuel Birch, LL.D., F.S.A., &c. London: J. Murray.

It is now sixteen years since Dr. Birch published his erudite *History of Ancient Pottery*, simultaneously with Mr. Marryat's *History of Mediaeval Pottery and Porcelain*, the two forming a comprehensive history of the potter's art. Since the period of their publication, archaeological knowledge has so increased and facts have so accumulated that it has been found necessary to subject both works to complete revision. The new edition of Dr. Birch, though compressed into one volume, has been considerably increased in its matter, and indeed has been almost rewritten. It is therefore matter of regret that the author, in remodelling the Greek section of his subject, has given little more than a passing mention to such recent theories as those of Brunn and Conze. Brunn's theory has indeed been received with pretty general hostility; still the eminence of its author required that it should be fully stated.

Dr. Birch begins with a graphic sketch of the pottery of Egypt, Assyria, and Babylon, "the triple cradle of the human race"; he describes their sun-dried products, the infantine efforts of ceramic art. Thence he proceeds to the clay and straw bricks of the Egyptians, and their numerous works in porcelain, coated with a siliceous glass of celestial blue, "scarcely rivalled after thirty centuries of human experience." The wondrous products of Assyria and Babylon next follow, their glazed wares going back to remote antiquity, while their use of the tin enamel glaze anticipated by ages the re-discovery of its processes in Western Europe.

Clay was employed by the Assyrians and Babylonians for their public archives, their astronomical computations, their historic annals. The name of Nebuchadnezzar has been found stamped upon a Babylonian brick; the history of Tiglath Pileser and Esarhaddon, the wars of Sennacherib against the King of Judah, are among the events detailed upon their cylinders, and a detailed history of the Assyrian monarchy is now furnished by the happy employment of

this humble but indestructible material. "While the paper and parchment learning of the Byzantine and Alexandrian schools has almost disappeared after a few centuries, the granite pages of Egypt and the clay leaves of Assyria have escaped the ravages of time and the fury of barbarians."

The second part of Dr. Birch's work treats of Greek pottery. The author points out how extremely difficult it is to ascertain the age of the oldest Greek vases. "The first traces of Greek art and refinement appeared upon the coast of Asia Minor. The Greeks there placed in contact with the old and magnificent monarchies of Asia became imbued with the love of luxuries unknown to those of their race who inhabited the bleaker shores of the Peloponnesus. In the *Iliad*, which presents a glowing picture of early civilization, the decorative, as well as the useful arts of life are frequently described; and amongst them that of the potter is not the least prominent. Thus we find the dances of the vintage compared with the revolutions of the potter's wheel; and the large wine-jar or *pithos* is mentioned, which held the whole stock of wine belonging to a household, and which was in fact the cellar of the Homeric age," as it was subsequently the dwelling of the cynic philosopher.

The early vases are decorated with zones or bands enriched with animal forms in the most primitive style, distinguished by the extreme stiffness of their attitudes and their lengthened proportions; in the absence of human figures and in the style of the animals they present a great analogy with Oriental art, and enable us to class them as probably belonging to the heroic ages. But while Dr. Birch includes with these vases, as the product of one period, the other series in which only geometrical patterns occur; Conze maintains that the latter are a distinct class, and were the work of native Greek potters at a time previous to that intercourse with the East from which they derived the designs of animals disposed in parallel zones.

The next style preserves the archaic character: the animals are represented in rows facing each other, the ground strewn with flowers as in the robes of the Nimroud bas-reliefs, the subjects taken from Asiatic tapestries. Such vases also belong to the dawn of the art, derived from Oriental sources. Later, the human figure is introduced, to which period must be attributed the Dodwell Vase, representing a boar hunt, with figures and animals.

But most renowned among the archaic vases is the cup of Arcesilaos, king of Cyrene; he is represented seated, Dr. Birch says, in his palace, but the engraving looks more like a tent, presiding over the weighing of the drug silphium, which was one of the staple products of his country. Large scales are in front of the king, who is surrounded by attendants; one extends his arm to adjust the balance, another carries on his shoulder a bag of the precious substance, another watches the weighing of the merchandise, while a fourth raises a bag of the same, exhibiting it to the king. This singular picture of the manners of the age (circ. 458 B.C.) is in the National Library of Paris.

Greek art was conventional, and the slowness with which it emancipated itself from the thralldom of its origin is evident in the progress of painted vases. As long as these stiff hieratic forms prevailed, the black figures on the red clay were sufficient, but when it was required to express the soft contours which marked the more refined grace and freedom of the rapidly advancing schools of sculpture and painting, the colour of the figure was changed to red, and the general effect is improved, not only by the fineness of the clay, but also by the brilliancy of the black glaze of the ground. This is the highest development of Greek art. The principal outlines are rendered with wonderful spirit

and truth, and their great charm consists in the beauty of the composition, the perfect proportion of the figures, and the style of the draperies, which "bear great resemblance with the sculptures of the Parthenon, to those of the temple of Phigaleia, the balustrade of the temple of Victory, and other works acknowledged to be of the finest period of Greek art. All that is told of the style of painting of Polygnotus, Parrhasius, and Zeuxis may be traced in the designs of these vases."

Thus did the Greeks animate the coarse, porous earth with their elegant but sober decorations, perfect models of form, design, and composition, and though their productions are without the additional charm of colour possessed by other ceramic works, elevate the common material to the rank of the most esteemed masterpieces of the art.

We cannot follow Dr. Birch through the whole of his interesting history. He gives the various subjects of the vases derived from the Wars of the Giants, the *Iliad* and *Odyssey*, the exploits of Bacchus and Hercules, the Theseid, and endless sources, the different forms of the vases, the names of the artists, &c. The subject is inexhaustible as are the vases themselves. The British Museum alone contains 5,000; 3,000 were discovered in one year by the Princess of Canino, and the whole number that have been brought to light is estimated by De Witte at 50,000. Greek vases have been fully treated in the labours of Lenormant and De Witte, Inghirami and Stackelberg, Gerhard and other continental writers, but since the treatise of Sir William Hamilton, neither public patronage nor private enterprise in England has undertaken works equal to those published abroad, desirable as such publications are in a country where pottery is so considerable an object of production.

Let the Trustees of the British Museum then take the initiative, and publish a series of illustrations of their rich collection to accompany the two volumes of catalogue which have already appeared under the learned editorship of Dr. Birch and Mr. Newton. F. BURY PALLISER.

#### THE NEW MANTEGNA.

A GRANT of £1500 was made by Parliament at the close of the last session for the purchase of a picture by Mantegna for the nation. This picture, which was first exhibited on the 3rd instant in the National Gallery, is the so-called "Triumph of Scipio," executed by Mantegna in 1505 for Francesco Cornaro of Venice, and last in the possession of Captain Ralph Vivian in London.

Numerous opportunities have been given to the English public of seeing this production of the great Paduan master. It was exhibited in 1835 at the British Institution, in 1857 at Manchester, and in 1871 at the Royal Academy. On a long canvas, 8 ft. 10 in. by 2 ft. 4½ in., we have a representation of a subject properly described by Mr. Wornum as "the reception of Cybele among the divinities of Rome." The bust of Cybele is carried on a litter by four men, preceded by a messenger, who presents it to the kneeling figure of a Roman lady (? Claudia Quinta), behind whom, to the right, Scipio Nasica and other members of his family stand in decent reverence. Three of the figures to the right are descending the steps of a palace, the last of them being a player with a pipe and drum. In the background behind the litter are two truncated pyramids surmounted by plinths, on the faces of which we read the following inscriptions:—

"P. SCYPIONIS  
EX HISPANENSIS  
BELLO  
RELIQVIE

and S. P. Q. R.  
GN. SCYPIO  
NI CORNELI  
VS FP (?)

At the base of this picture :

"S HOSP. S NVMINIS I. (?)AE C."

In a letter to the Marchioness Isabella Gonzaga, dated January 1, 1505, Pietro Bembo enters upon a long and passionate statement of the complaint of his friend Francesco Cornelio (Cornaro) at Venice, whom he describes as having given an advance of 25 ducats to Mantegna for a picture which he subsequently refused to part with because it was larger and more expensive than he had at first calculated. At Mantegna's death, this picture, described by Lodovico Mantegna as "l'opera di Scipioni Cornelio," was found in the master's painting-room and seized for a debt by the Cardinal of Mantua. It was subsequently transferred, against the will of the painter's executors, to the Cornaro family, and till after 1815 adorned, as Moschini tells us, their palace in Venice. Having then been sold to the picture dealer Sanquirico, it was exported to England, where Mr. George Vivian bought it.

As an example of the later style of Mantegna the picture is no doubt of considerable interest, but it is not executed with the delicacy or tenderness which we still discern in some of the fragments of the "Triumph," and the drawing is as coarse comparatively as the touch is rough. The treatment betrays an aged hand and declining taste both as regards conception of movement and shape or making up of dresses. It is peculiarly disagreeable in the red and yellow stones of the ground; more so still in the parts which have been subjected to a (perhaps) necessary restoration, such as the bending figure of the Roman matron in the centre of the canvas, and the face of the soldier to the right holding a lance.

To sum up, there is just as much difference between this piece and those which Mantegna painted in his prime, as there is between the great masterpieces of Botticelli and those which he produced in his later days for the mere purpose of making money rapidly. J. A. CROWE.

#### THE THEATRE.—MADAME RISTORI.

FOR a few weeks at Drury Lane during the season, and now again for a month at the Opéra Comique, the English public have had the opportunity of seeing Madame Ristori in several of her most famous characters. Nor have they indeed been slow to take this opportunity; nor, so far as one can judge, has Madame Ristori failed to convince them not only that her powers are very great, but that they never were greater.

Madame Ristori is an actress apart from all others. Upon all those who have not seen Rachel (and upon many who have) her performances produce the impression of a new art. It is as if "you showed the great interpretative etching of a master to persons who had hitherto been satisfied and delighted with the exact and mechanical reproductions of the craft of the photographer. The one may have more of realism: the other, of the undefinable qualities of genius and of style. And it is this other, of course, to which I venture to compare the art of Madame Ristori; for her art is not so much one of minute portraiture as one in which abstraction and selection, applied judiciously, count always for much. She indicates and suggests more than she actually portrays, and the world in which she moves as an artist is to some extent an ideal world, and in so far as it is that, the lives and feelings of its denizens are different from the lives and feelings with which we are familiar to-day, and which a great French artist—Mademoiselle Desclée—has mirrored for us in a dozen realistic impersonations. Not indeed that Madame Ristori is unnatural at all, for no one has her power of conveying to us, who most of us sorely need it, a sense of the possibility of high tragedy, of grand yet simple emotions in a world in which we were not born. But it is the grandeur and the exaltation that are new to us, and it is these perhaps which enable her to fulfil more perfectly than that wilder and stronger genius, Madame Rachel, the aim of tragedy—"to purify through terror and pity." Sometimes she is defiant and terrible: more often she is pathetic: but it is the nobility and beauty of her characters that throw oftenest into the shade all other qualities and all surroundings. And she has nothing of the feverish organization common to our time and to the French actresses—such as Rachel and Desclée—who most accurately and terribly reflect it.

The range of Madame Ristori's complete success is only a little less wide than that of her effort, and the last embraces the highest dramatic creations of nearly every land whose drama is recognized. She has endeavoured to embody, and for the most part has succeeded in realizing, one or other of the best conceptions of Greek, Englishman, German, and Frenchman; and though so much at home, is yet not more at home with the Greek beauty and terror of Medea than with the weird horror of Lady Macbeth, the slow sadness of Marie Stuart, or the loves, aspirations, and vengeance of that Lucretia Borgia whom Victor Hugo imagined and portrayed in a moment of even unwonted power. Of these performances, Marie Stuart has been thought by some to be the least satisfactory. The fault is probably that of Schiller, and not of Madame Ristori; for whatever it may seem to the patient German mind, to the English mind and the French this *Marie Stuart* does not appear to be an acting drama. Like any other piece, its poetical beauty evaporates in translation; and unlike most other pieces of equal fame, little is left when this evaporation has taken place. For there is scarcely any theatrical "situation," very little incident, and a long opportunity for the display of emotions less than commonly varied, and which only the art and feeling of Madame Ristori can save from proving a weariness. Besides, there are two acts in which the great actress is wholly absent from the stage. But here as elsewhere her conception is that of a mistress of her art, and her magnificent moments are not rare. Of these let us recall one: it is the time when Marie, humbled in circumstance but not in heart, essays to kneel before the English Queen. The action not only wounds her pride: it is against all her traditions: and more, it is hateful to her personal feeling. At first she will submit: she will conquer herself; but no—it is a yoke to which she cannot stoop. And Madame Ristori rises and turns, with a gesture of misery; for repugnance has conquered will.

Perhaps it is hardly fair to speak of the little bit of *Macbeth*, which has been seen this autumn. These isolated scenes—it was here the Sleep-walking scene—can never do justice to artist or spectators. But the thing was done in English, was for that reason interesting as giving possibly a wider hope for another day, and was received with quite unbounded enthusiasm by an audience which must have numbered many fine judges. To my own thinking, it did not quite realize the promise of its commencement. The English, wonderfully free and correct at the beginning, became less distinct towards the end; and the most striking effect was produced at first, when Lady Macbeth enters "in a most fast sleep":—

"You see her eyes are open."

"Ay; but their sense is shut."

And this, Ristori absolutely realises.

Victor Hugo touched a subject thoroughly congenial to him when he wrote for the French theatre upon the story of Lucrezia Borgia a play which would be intensely sensational if it were not also most literary and artistic. That is a happy time for the great French genius of adventure and experiment, when no life is sure for a single day, "what with war, pestilence, love, intrigue, murder, poison, and the Borgias." The wild uncertainty of life which fascinates him so strongly is found among all classes in Ferrara when Lucretia is supreme, and there are memories of the violence of Caesar done upon John. Writing in the tranquillity of Guernsey during the prosperity of the Empire, he had, in his stories of our time, to seek his favourite themes and circumstances chiefly in the lives of social outcasts; and so we had *Les Misérables*. But in the drama of *Lucrezia Borgia*, M. Hugo did not confine himself to the horrors. He endowed his Duchess with fine aspirations, making her repent with tears, and again become incarnate cruelty. There is endless variety, and that is why no single part can be better suited to show the range of Madame Ristori's art. Of its different manifestations, that of vindictiveness is, I think, the least powerful. Great is the genuine tenderness, most artful the cajolery, most intense the dread of discovery and the terror at death for her son, and then, at her son's hand, for herself. The most notable scene—perfect as a whole and perfect also in its parts—is that in which she supplicates her lord to spare Gennaro, who has insulted her name, but whom her husband thinks to be her lover, and whom *she* knows to be her son. And the subtlest and finest moments in this scene are possibly those in which the Duchess, struck suddenly by her husband's

charges, accompanied by the most terrible threats, which he has the power to enforce, is first amazed, helpless and stunned, and then collects her thought with such an energy as could be shown only by a woman of great intelligence at the call of a great passion. That struggle first for thought and then for expression, to suggest that if the youth is her insulter he cannot be her lover too,—that portrayal of a crisis when all but the strong would have abandoned effort, and the strongest can but make it with a mind now fully master of its intentions, but hardly, indeed, of its means,—nothing that I have seen in English and French theatres for say a dozen years, quite equals this moment of Ristori's in quiet intensity and truth.

FREDERICK WEDMORE.

### NOTES ON ART.

By an unfortunate oversight, a note was inserted in p. 407 of our last number respecting the bas-reliefs found at Salonica, in which the popular interpretation of them is reiterated, which we had been at the pains to combat in p. 387 of the previous number. We adhere, of course, to the views expressed in the longer note on p. 387, which are our own, and not to those expressed in the short note on p. 407, which are those of the *Levant Herald* and the *Pall Mall Gazette*.

The sculptures of the so-called Nereid monument from Xanthos now in the British Museum have always since their discovery by Fellows in 1846 been regarded as very important examples of Greek work, but never adequately published, and hence never fully discussed in relation to other remains of Greek art. To remedy this Prof. Michaelis, of Strassburg, has just had a new set of drawings made from them, which he will publish with a commentary in the *Monumenti and Annali* of the Archaeological Institute of Rome, and afterwards possibly as a complete work in an enlarged form. The history of Lycian art generally is still obscure enough, especially in the matter of its affinity to Athenian sculpture. It has been usual to speak of the sculptures of the Nereid monument as executed in the spirit of the second Attic school, and even to point out certain details in the treatment of the draperies in the statues of the so-called Nereids which occur in the sculptures of the Parthenon and appear to have been peculiar to Athenian work of the best time. The frieze is executed with comparative carelessness, probably the result of employing local artists to carry out the design. But we must wait for a fuller examination of these matters. Meantime it may be mentioned, as an illustration of the misfortunes which have beset the Lycian sculptures in the way of becoming known beyond the British Museum, that part of them were published last year with a doubtless learned commentary in the Russian language.

The history of Greek art on which Prof. Brunn, of Munich, the well-known author of the *Geschichte der griechischen Künstler*, has been engaged for rather more than two years has advanced to the time of Pheidias, though the difficulties of the period immediately before that are not yet quite overcome. One of these difficulties is raised by the style of the existing fragments from the metopes of the temple of Zeus at Olympia, the sculptures of which were executed under the direction of Pheidias. The sculptures of the front gable or pediment were from the hand of Paenios, a native of Mende in Thrace, and it is proposed to account for the harmony of style which doubtless existed between his work and that of Pheidias by assuming the latter to have been influenced in the formation of his style by the school of sculpture in Northern Greece whence came Polygnotos, who was a sculptor as well as a painter, and at the same time the first instructor of Pheidias.

The metope and triglyph of a temple, a plaster cast of which was referred to in the last number of the *Academy* as having arrived in the British Museum, was discovered by Dr. Schliemann in the autumn of last year, in the course of his excavations on the site of Novum Ilium. On the metope is sculptured in relief the quadriga of Helios, the face of the god bearing a strong resemblance to the type which occurs on a coin of Alexander I., king of Epirus, B.C. 342-326. In both the crown of rays characteristic of Helios is also rendered in the same way, as opposed to its usual form on other coins. As

regards the style of sculpture in the horses as well as in the figure of the god, there would probably be little question about assigning it to the Macedonian period, were it not that this peculiarity in the channels of the triglyph, that they stop short some distance from the bottom, has not yet been found in architecture previous to the Roman period.

The current number of the *Gazette des Beaux-Arts* contains the following articles: 1. A short paper, by Ernest Renan, entitled "Les Dirces Chrétiennes," elucidative of a passage in the first epistle of Clemens Romanus, in which he speaks of "the Danaïdes and the Dirces having endured terrible and impious monstrosities for the sake of their faith." M. Hefele, Bishop of Rothenburg, first surmised that these names were not those of the Christian martyrs themselves, but of the rôles that the pious women of the early Christian Church were forced to play in the Roman Amphitheatre. M. Renan brings forward in support of this opinion a fresco at Pompeii in which the fate of Dirce, who was dragged to death by a wild bull, is represented as a spectacle. This representation, M. Renan considers, was probably painted from an actual scene in a theatre, in which possibly a Christian was the victim. That the Romans found amusement in this fearful reality of their acted tragedies is too well attested a fact to allow of doubt. —2. A third notice of the Wilson Collection, in which the later Flemish and the English pictures are criticised. The *Gazette* has certainly made good use of the Wilson catalogue. Every number lately has contained two or three etchings from it; but the plates are getting terribly worn. In the present number the fine portrait of Jasper Schade van Westrum, etched by Ch. Waltner after Frans Hals, has lost all its delicacy; and the Widow and Child, etched by J. Jacquemart after Sir Joshua Reynolds, is greatly blurred. —3. An interesting history and description of "Some Satirical Prints for and against the Reformation," by Champfleury, to be continued. —4. A continuation of René Menard's notice of the Vienna Exhibition, criticising the French pictures and sculpture. —5. "The Japanese Bronzes exhibited in the Palais de l'Industrie," with many curious illustrations of these remarkable works of oriental art. —6. "The Rohan Service," a Sèvres service which was acquired by Lord Dudley in 1870 at the San Donato sale. A saucetureen of silver, richly ornamented, belonging to the Rohan Plate, is engraved. —7. "The Iconography of Alcibiades, Statues, Busts, and Portraits," by Henry Houssaye. A fine etching of a Wolf by G. Greux, after Peter Potter, is the chief pictorial feature of the number.

A loan exhibition of the works of old masters has been organised in Brussels by the "Société Néerlandaise de Bienfaisance." The chief feature of this exhibition is the number of works from the celebrated Suermondt collection, which has contributed no less than 120 paintings and 44 drawings. Among these we find as many as three Van Eycks, one of which, known as "L'homme à œillet," was engraved a short time since in the *Gazette des Beaux-Arts*. It is one of Van Eyck's most admirable portraits. The recently discovered master, Gerard David, has a picture ascribed to him, and there are several others of the early Flemish school in this collection. The old German school is likewise represented by some of its chief masters, but as might be expected, the wealth of the exhibition lies in works of the later Netherlandish schools. Rembrandt, Frans Hals, Paul Potter (by whom we have the famous landscape of the Suermondt collection, "Bois de la Haye"), Albert Cuyp, Jan Steen, and many more of the later Dutch masters, may be studied to advantage in this small but rich exhibition. Truly the art tourist has had a great advantage this summer in being able to view without difficulty or favour in so many of these loan exhibitions the treasures that usually lie hidden or inaccessible in the depths of private houses.

The excellent series of portrait sketches by Maclise which appeared in *Frazer's Magazine* from 1830 to 1838 have been collected and published with the original notices, which were chiefly from the pen of the well-known Dr. Maginn. There are nearly 230 portraits, and among them we find many of still living celebrities—of Earl Russell, Carlyle, and Buckstone, for example. They illustrate a brilliant intellectual epoch in the history of England, and are particularly valuable as having

appeared just before the age of photography, for Daguerre's process was not published until 1839. The *Daily News* in describing the collection remarks that "poor Maginn's notices, once considered so brilliant and witty, are chiefly valuable at the present day as illustrating the better taste which now prevails among writers and readers. However much he disliked his politics, no journalist would now wish or dare to allude, twenty years after his death, to a man as great as Sheridan as 'the red-snouted author of the *School for Scandal*,' and Maginn's praise was often so fulsome as to be almost more objectionable than his abuse."

One of the last acts of King Amadeus of Spain was to found a National Chalcographic Institute for the promotion of the art of copper-plate engraving in Spain. It was proposed that the old plates belonging to the State should be reprinted, that all the most celebrated pictures of Spanish masters should be engraved by the best artists, and that a collection should be made of the portraits of distinguished Spaniards. The scheme, owing to the disturbances that have since taken place, has not been very thoroughly carried out, but several plates have been issued which are to be had at a low price. For instance the celebrated "Las Meninas" by Velasquez costs only 6 fr., and "The Virgin appearing to St. Ildefonso" by Murillo 10 fr.

Peter Janssen, of the Düsseldorf school, has recently finished some large wall-paintings in the Rathhaus at Crefeld. These paintings have for their subject the victories of the Germans over the Romans.

A series of articles on "The Galleries of Rome," translated from the Russian of Ivan Lermolieff, commences in the October number of the *Zeitschrift für bildende Kunst*. The writer begins with the Borghese Gallery, and gives us a learned dissertation on a few of the paintings of the early Italian schools, especially pointing out the difference in the painting of hands and ears of some of the masters of the fifteenth century. Other articles in the number are—"Johan Josefson van Goyen," by Dr. C. Vosmaer; "The Vienna Exhibition," by Jacob Falke; and "The Loan Exhibition of the Paintings of Old Masters at Vienna," by Dr. O. Eisenmann. The illustrations are especially numerous and good.

A monument to the German philosopher Ludwig Feuerbach has recently been set up in the old churchyard of St. John, where Dürer and many other distinguished Germans of past times lie buried.

An industrial institution formed on the plan of the "Conservatoire des Arts et Métiers" at Paris, and the "Musée de l'Industrie" at Brussels, has been founded at Vienna as a lasting memorial of the World Exhibition. It is intended to promote the artistic education of workmen and artisans, and has already a large library.

The Berlin correspondent of the *Daily News* describes the interesting collection of books and pictures illustrative of the late war which has recently been exhibited for charitable purposes in that city. The printed matter is very complete, consisting not only of the larger and graver works, but also of all the journals of Europe and America to the end of the second siege, including the tiny sheets which poured out in such numbers during the existence of the Commune. The collection of caricatures, nine-tenths of them French, is said to be quite complete. The pictures are chiefly photographs, but there is a large set of coloured lithographs, and a few etchings. The lithographs have enjoyed a wide popularity in Germany.

### New Publications.

ARCHIBALD CONSTABLE and his Literary Correspondents. A Memorial; by his Son, Thomas Constable. Edinburgh: Edmonston and Douglas.

COLLINS, J. Churton. Sir Joshua Reynolds as a Portrait-painter: an Essay. Illustrated by a series of portraits of distinguished Beauties of the Court of George III. Macmillan.

- COMPLETE WORKS OF MONTAIGNE; comprising the whole of the Essays, Letters, and Travels. Now first translated. With Life, Critical Essays, and Notes. Templeman.
- FOERSTER, E. Denkmale italienischer Malerei vom Verfall der Antike bis zum 16. Jahrh. 57-60 Lfg. Leipzig: Weigel.
- GAEDCHENS, R. Unedirte antike Bildwerke. Beschrieben und erklärt. 1. Hft. Jena: Deistung.
- HEATON, Mrs. C. W. Leonardo da Vinci and his Works; consisting of a Life of Leonardo da Vinci; an Essay on his Scientific and Literary Works, by C. C. Black, M.A.; and an account of his more important Paintings and Drawings. Macmillan.
- KREYSSIG, F. Vorlesungen über Shakespeare, seine Zeit, und seine Werke. (Zweite verbesserte und vermehrte Auflage.) Erster Band. Berlin: Nicolai.
- LE TOMBEAU de Théophile Gautier. Paris: Lemerre.
- LIGER, F. La Ferronnerie ancienne et moderne, ou Monographie du fer et de la serrurerie. Tome i. Paris: Sandoz et Fischbacher.
- MAURICE, F. D. The Friendship of Books; and other Lectures. Macmillan.
- PETERSEN, E. Die Kunst des Pheidias am Parthenon und zu Olympia. Berlin: Weidmann.
- RIEDENHAUER, A. Studien zur Geschichte d. antiken Handwerks. 1. Bd. Handwerk und Handwerker in den homerischen Zeiten. Erlangen: Deichert.
- ROSENBERG, A. Die Erinyen. Ein Beitrag zur Religion und Kunst der Griechen. Berlin: Bornträger.
- SACKEN, E. v. Die antiken Sculpturen d. k. k. Münz- u. Antiken-Cabinetes zu Wien. Wien: Braumüller.
- SAGAS from the Far East; or, Kalmouk and Mongolian Traditionary Tales. With Historical Preface and Explanatory Notes. By the author of *Patrañas*. Griffith and Farran.
- SMITH, T. J. Eighteen Etchings of Rural Scenery. Tegg.
- STEWART, D. J. On the Architectural History of Ely Cathedral. Van Voorst.
- THE POETICAL REMAINS of King James I. of Scotland. With a Memoir and an Introduction to the Poetry. By the Rev. C. Rogers, LL.D. Edinburgh: the Author.
- VAN DER LINDE, A. Das Schachspiel des xv. Jahrh. Berlin: Springer.
- WESSELY, J. E. Adolph Menzel. Sein Leben und seine Werke. Leipzig: Danz.

## Physical Science.

Reprint of Papers on Electrostatics and Magnetism, by Sir William Thomson. Macmillan. 1872.

It is no slight credit to British science that it claims two out of the half dozen mathematicians of the highest order who have developed the general theory of the distribution of static electricity, since it left the hands of Poisson. The Essay of the first of these writers, Green, in consequence of its having been published by subscription at Nottingham, obtained no immediate notice even in England. No allusion to its results is to be found in treatises on the same subject in the next following years, for example in Whewell's article in the *Encyclopaedia Metropolitana* or in Murphy's work. The great importance of Green's Essay seems to have been first recognized by Sir W. Thomson, who brought it into general notice, both in England and on the Continent, by causing it to be reprinted in Crelle's Journal. Indeed Thomson had independently discovered some of Green's results before he had obtained a sight of the Essay. All the scattered memoirs of the first great mathematician and those of the second on electrostatics and magnetism have now been reprinted in single volumes and thus rendered more accessible. The reprint with the above title contains Thomson's articles on electrostatics and mathematically allied subjects which originally appeared in the *Cambridge Mathematical Journal*, the *Cambridge and Dublin Mathematical Journal*, Liouville's *Journal de Mathématiques*, the *Philosophical Magazine*, Nichols' *Cyclopaedia*, the *Reports of the British Association*, the *Transactions or Proceedings of the Royal Societies of London and Edinburgh*, the *Royal Institution of Great Britain*, the *Philosophical Societies of Manchester and Glasgow*, and the *Comptes Rendus* of the French Academy.

It includes also Liouville's note appended to Thomson's memoir on electrical images. It is difficult to convey to those who have not studied Thomson's writings any adequate conception of their great and varied excellence. The memoirs of mathematicians on nominally physical subjects have frequently little or no connexion with actual nature and are not confirmed by any verified results. On the other hand many an experimentalist, from want of mathematical training, neglects circumstances which largely influence his inquiry, and either arrives at no definite conclusion, or at such as can be only approximately true under special circumstances. With no class of physicists has this latter defect been more common than with electricians. A large number of articles on electrometry are from this cause valueless. Even where some sort of mathematical reasoning is employed, as for example in Lord Mahon's work, these experimenters are unconscious that their problems required a far more elaborate analysis. In Professor Thomson's writings we find, however, the combination of the highest mathematical talent with ingenuity in devising new instruments of research and precision in their use. Others have been content with measures expressed in the arbitrary scales of their instruments, but Thomson is one of the very few who obtain absolute measures involving only the primary units of time, length, and mass.

A large part of his collected memoirs consists of mathematical results which cannot be referred to without a free use of mathematical symbols. All that can perhaps be attempted in the limited space of a review is to notice some of the simpler formulae which would first engage the attention of a student. An elementary subject which is here much simplified is that of finding the attraction of a spherical shell on an external point. The expressions for the differential elements of a surface here used may be also applied to calculate the potentials of spherical shells either for an internal or an external point. They also supply a proof, clearer perhaps to a beginner than that in the *Principia*, of the theorem which forms the foundation of electrostatics, namely that a spherical shell exerts no attraction on an internal point if the law of force be that of the inverse square of the distance. These differentials are also important in this subject from the fact of Gauss having employed them to prove a formula subsidiary to his proof of the important theorem, that if the potential have a constant value over a closed surface, it will also have the same constant value throughout its interior. A student of the present day must not think of entering upon the study of the laws of electricity without previous acquaintance with the doctrine of potentials. Most of the laws of the distribution and motion of electricity cannot be expressed in other terms. The simplicity of the formulae which Thomson has obtained, for the mutual force and for the quantities of electricity upon two influencing spheres charged to given potentials, suggests the thought that there may exist comparatively simple formulae for the densities in terms of the potentials. At all events, if it be considered how difficult is the practical use of the proof plane, and how elaborate are Poisson's expressions for the density in the case in question, it would seem preferable to regard the force and the quantities as subjects for experimental verification rather than the element which Coulomb measured. To show how this might be done would, however, require far more space than can be here allowed.

The reviewer must in conclusion enforce the necessity of the study of this and the promised reprints of Sir W. Thomson's memoirs upon all who wish to be acquainted with the present state of electrical science.

It is a subject which recommends itself to those interested in mathematical physics from the circumstance that the

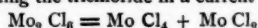
various theorems of Green, Thomson, Gauss, Kirchhoff, and others are in harmony with each other and form a consistent body of doctrine.

JOHN A. DALE.

### Notes on Scientific Work.

#### Chemistry.

**The Chlorides of Molybdenum.**—An interesting paper on these compounds, by L. P. Liechti and B. Kempe, is printed in the *Annalen der Chemie*, Band clxix, Heft 3, just published. In some respects their results differ from those of Blomstrand. They are still engaged in the investigation of the oxychlorides of this metal, of which they have found at least four. Of the chlorides the pentachloride, the  $\text{MoCl}_5$  of Berzelius and Blomstrand, is produced by the action of chlorine on the pure metal when air is absolutely excluded. Brownish red vapours are the result of the action, and these condense to form black crystals. It readily melts and, provided air has no access to it, does not exhibit the green colour which Debray noticed. When heated in the air it is converted into the oxychloride  $\text{MoO}_2\text{Cl}_2$ . The trichloride is formed from the pentachloride when it is heated in a stream of dry hydrogen; the tetrachloride by heating the trichloride in a current of carbonic acid:



The tetrachloride is as readily changed in contact with air as the pentachloride. The dichloride is a dull yellow powder, which undergoes no change in air. From a solution in hydrochloric acid it separates as a hydrate in brilliant yellow needles. The existence of a hexachloride is very doubtful.

**The Atomic Weight of Molybdenum.**—A paper by L. Meyer on this subject appears in the same number of the *Annalen*. By four totally different lines of investigation he has been led to a number ranging between 95.6 and 95.8 for the atomic weight of this metal, a number very nearly six times that of oxygen, as determined by Stas. His conclusions accord with Dumas and prove the number 92, in use before his research, to be erroneous. He traces the following relations between the atomic weights of the three groups of metals given below:

Vanadium . . . . . 51.2	Chromium . . . . . 52.4	Copper . . . . . 63.3
Difference = 43.0	Difference = 43.2	Difference = 44.4
Niobium . . . . . 94.0	Molybdenum . . . . . 95.6	Silver . . . . . 107.7
Difference = 88.0	Difference = 88.4	Difference = 88.5
Tantalum . . . . . 182.0	Tungsten . . . . . 184.0	Gold . . . . . 196.2

The atomic weight of molybdenum was not correctly determined so long as it was only calculated from experiments on the reduction of molybdic acid.

**The Volumetric Method of Determining Ammonia.**—Rüdorff in a short paper in *Pogg. Ann.*, 1873, No. 7, 379, directs attention to the difficulties often attending the carrying out of this process through the irregular manner in which the alkaline solution boils, especially when it happens to contain in addition a substance which forms a precipitate with potash. In such cases he modifies the process by passing a current of steam into the solution, and in this way easily succeeds in removing the ammonia. 1.194 gramme of the crystallized double salt of the double chloride of copper and ammonium yielded ammonia corresponding to 1.192 gramme of the salt.

**The Freezing of Alcoholic Liquids.**—Melsens has made some experiments (*Naturforscher*, 1873, No. 39, 368) on the effect of low temperatures on brandy and wine, and his results accord completely with those of Horroth, who noticed an unexpectedly slight degree of sensation of cold in alcohol which had been exposed to a low temperature. Melsens finds that when brandy is cooled to 20° and even 30° or 35° below zero, it can be swallowed without any discomfort, provided only it be taken from wooden vessels. At 30° it is viscid and opalescent, and contains about 50 per cent. of alcohol. At -40° or -50° the strong alcoholic liquid becomes a solid, and if placed in the mouth in this state the pasty mass as it melts on the tongue appears less cold than ordinary ice. It has to be cooled to -60° to produce any impression of cold, and then is but rarely accounted very cold. The coldest portion prepared by Melsens had a temperature of -71°, and this produced in the mouth a sensation resembling that experienced on taking a spoonful of hot soup. He also describes the effect of great cold on effervescing wines.

**The Electric Discharge in Air.**—By allowing a series of sparks from an electro-magnetic induction apparatus to be discharged between platinum electrodes in perfectly dry air Böttger (*Chem. Centralblatt*, 1873, No. 32) noticed the formation of yellow vapours after the lapse of a few minutes; nitrous acid was recognised by the smell. If the sparks be passed through very moist atmospheric air, if the sides of the glass vessel in which the experiment is conducted be moistened with distilled water and some be allowed to collect at the bottom, no yellow vapours are formed, but the air in a few minutes acquires the characteristic odour of ozone, while in the water the presence of hyponitric acid can

be detected. Iodide of potassium and starch paper, the test in common use for the detection of ozone in air, is seen then to be an untrustworthy reagent, as it must in many cases be turned blue by nitrous acid. It behoves meteorologists then, now that their attention has again been directed to these facts by Prof. Böttger, to ascertain the exact conditions of moisture under which the acid is produced, and to establish a process for the estimation of ozone which shall be of absolute certainty.

#### Botany.

**Composition of Fungi.**—The Russian Agricultural Commission for the Vienna Exhibition has published some analyses of edible fungi made under the superintendence of Prof. Nicolas Socoloff. They may be compared with that given by Prof. Church for *Lycoperdon giganteum*, which is also edible when young (see the *Academy*, 15th September, 1873, 353). The following are the results for three species of *Boletus*:

	<i>B. edulis</i>	<i>B. edulis</i>	<i>B. annulatus</i>	<i>B. scaber</i>
Water . . . . .	11.52	11.50	12.34	13.49
Ash . . . . .	7.36	6.52	7.56	7.90

The composition of the ash was:

	<i>B. edulis</i>	<i>B. edulis</i>	<i>B. annulatus</i>	<i>B. aurantiacus</i>
Phosphoric acid . . . . .	25.05	26.08	21.74	20.27
Sulphuric acid . . . . .	12.97	8.42	—	—
Iron sesquioxide . . . . .	1.63	1.98	53	1.11
Manganese proto-sesquioxide . . . . .	2.22	2.41	—	—
Lime . . . . .	1.00	5.95	—	—
Soda . . . . .	3.60	3.87	3.99	1.65
Potash . . . . .	50.37	57.76	58.10	56.09
Sodium chloride . . . . .	3.11	3.55	—	—

The proportion of nitrogen varied in dried specimens from 6.63 to 7.56 per cent.; the average percentage of phosphoric acid was 1.7 per cent.

**Phyllotaxis.**—Dr. Airy in a paper read before the Royal Society describes a mechanical contrivance by which the terms of the common phyllotactic series can be shown to be derivable from one another by a process of condensation. Moreover he arrives at the conclusion "that the necessary sequence of these successive steps of condensation, thus determined by the geometry of the case, does necessarily exclude the non-existent orders one-fourth, three-sevenths, four-elevenths, &c." This conclusion Prof. Beal has shown (*American Naturalist*, August, 1873) to be "an incorrect theory," inasmuch as he finds the phyllotaxis of many cones of the Norway spruce to be eleven-twenty-ninths, which is a term of Dr. Airy's impossible series.

**Hydnora Americana.**—The genus *Hydnora* includes a number of extremely remarkable root parasites; they are with one exception found only in Africa. Two species occur at the Cape; a variety of one of these was met with by Welwitsch in Angola, and a second Angolan species has been recently described by Decaisne (*Bull. de la Soc. Bot. de Fr.*, 28th March, 1873). Beccari found two species in Abyssinia (*Nuov. Giorn. Bot. It.*, 1871, 5), while a third from the same locality is described by Schimper. Sabatier also found a species, which Decaisne holds to be distinct, at the sources of the White Nile. In the African type the staminal column is annular and the placentas are pendulous. In the solitary American species, first discovered in Southern Brazil by Tweedie, the staminal column is solid, and the ovules are immersed in radiating plates which form parietal placentas. These terminate above in a truncate mass forming the stigma and constituting the floor of the perianthial tube. The fertilisation of this extraordinary plant is effected by small beetles, which crawl through three apertures beneath the staminal column, attracted probably by some secretion from the small glandular bodies which stand immediately below them. Robert Brown failing to find pendulous placentas, and not appreciating the complete significance of the radiating plates, described Tweedie's specimen as dioecious, in which he was in error. But a more curious misapprehension of the structure of the plant was fallen into by Mr. Miers, who in the September number of the *Journal of Botany* gives a description of the upper half of a flower collected by himself in 1826 near Buenos Ayres. He regards the glandular bodies above mentioned as the placentas, which in his specimen were really altogether wanting. De Bary has published an account in the main correct of this extraordinary species in the *Abhand. der Naturf. Gesellsch. zu Halle*, 1868, and at the first meeting of the Linnean Society on the 6th instant Dr. Hooker gave the results of an examination of the specimen in the Kew Herbarium which had originally been in the hands of Robert Brown.

**New American Cytinus.**—In the *Botanische Zeitung* for 1872, p. 709, tab. 8, Eichler described a new genus of *Balanophoraceae* under the name of *Bdallophytum*, including two species both American and both known only as male plants. One of these, *B. Andrieuxii*, is undoubtedly identical with the *Cytinus americanus* of R. Brown. The other is also a *Cytinus*. Eichler in a short note appended to the last and concluding part of De Candolle's *Prodromus* admits the affinity of these plants with *Cytineae* and probably with *Cytinus*, and promises the publication of some further details respecting them.

**Bacteria.**—In the *Quarterly Journal of Microscopical Science* for October, Prof. Lister describes some observations which he believes prove the origin of Bacteria from fungi. A fungus made its appearance

in some milk with which he was experimenting; it consisted of delicate branching filaments bearing conidia characterised by a raw sienna tint. Besides the ordinary process of germination and a toruloid pullulation, the conidia were often seen to give off exquisitely delicate threads. Among the filaments free bodies, exactly resembling in form, size, and refractive power portions of these delicate sprouts, were observed. Some of them were seen to be branched, and though in this respect they deviated from the most typical form of bacteria, their bacteric nature was placed beyond doubt by characteristic movement observed on several occasions.—In the same Journal Mr. Lankester describes a peach-coloured bacterium which made its appearance in water containing decomposed animal organisms. The characteristic pigment enabled him to correlate a number of entirely different forms as belonging to the same physiological species which have been held hitherto by Cohn and others to be distinct.

The sixth volume of Bentham's *Flora Australiensis* includes the orders from *Thymelaeae* to *Dioscorideae*. *Thymelaeae* include the endemic Australasian order *Pinelae*, with 67 species. *Nepenthes*, a characteristic type of the Indian Archipelago, is represented by one species in Queensland. *Euphorbiaceae* is represented by 37 genera, 14 of which are endemic. Bentham separates *Calycoptepus* from *Euphorbia*, though on different grounds to Baillon, who considers the flower heads as heads of flowers in the former and as single flowers in the latter. *Casuarina* has 19 species, of which all but *C. equisetifolia* are endemic. There is one species of *Balanophora* in Queensland found also in the New Hebrides. Of *Coniferae* the 11 Australian genera are all limited to the southern hemisphere except *Podocarpus*. If one may call attention to a not very important error, *Arthrotaxis* is a common but unauthorized name for the genus called by its founder, Don, *Athrotaxis*. The Australian *Orchideae* contain 48 genera, which geographically may be divided into two groups. Twenty-eight genera, comprising one-third of the total number of species, including the whole of the tribes *Malaxidaceae*, *Vandaceae*, *Bletideae*, *Arethuseae*, the first group of *Neottideae*, and the *Ophrydaceae*, belong to the tropical Asiatic Flora, represented in Australia by endemic or frequently by identical species; none of these are found in W. Australia. The remaining 20 genera, comprising two-thirds of the species, are essentially Australian, belonging to three Australian groups of *Neottideae*.

**Passage of Gases through Vegetable Colloidal Membranes.**—A. Barthélemy has experimented (*Compt. Rend.* lxxvii, 427) upon the dialysis of carbon dioxide, nitrogen, and oxygen through the thin elastic faded leaves of certain species of *Begonia*. He finds that the natural colloidal surfaces of plants permit the transpiration of carbon dioxide at a rate thirteen to fifteen times more rapid than that observed when nitrogen is used and six to seven times more rapid than in the case of oxygen. When the gases are dry the disproportion in the rates of passage is reduced. The results were not very different from those obtained by Graham with caoutchouc membranes.

**Sensitiveness in the Leaves of *Drosera*.**—At the recent meeting of the British Association at Bradford a paper was read by Mr. A. W. Bennett On the Movements of the Glands of *Drosera*. The glands which cover the margin and upper surface of the leaves of the sundew have the power of imprisoning insects that alight upon them by means of a thick viscid secretion which they exude. After the insect has become completely entangled in this secretion, the glands from all parts of the leaf begin to converge towards it, every gland ultimately pointing the knob at its extremity towards the imprisoned insect, which they apparently consume and digest. It appears from a series of experiments made by Mr. Bennett that raw meat is acted upon by the glands of the leaf in precisely the same manner as a fly, though rather more slowly; while a non-nitrogenous organic substance like a piece of wood, or an inorganic substance, undergoes no change. From the time which elapses after the first contact of the insect before any considerable movement of the glands takes place, it seems that it is not due to the mechanical irritation caused by the struggles of the insect.

**Dimorphism in Flowers.**—Dr. Hermann Müller, of Lippstadt, is publishing a series of articles in *Nature* in which he offers a somewhat new interpretation of the different form and colour sometimes exhibited by the flowers belonging to different individuals of the same species. He illustrates this especially in the case of three plants: *Lysimachia vulgaris*, *Euphrasia officinalis*, and *Viola tricolor*, in each of which there are two well-known forms, one with larger and brighter, the other with smaller and less conspicuously coloured flowers. Dr. Müller shows that these are accompanied by other structural differences, relating especially to the position and arrangement of the stamens and pistil, which clearly point to contrivances for different modes of fertilisation; and this again corresponds to differences in the localities where the two forms occur spontaneously. In the case of *Lysimachia vulgaris* the form with the larger and brighter flowers grows in open, sunny situations, and is abundantly visited by insects, while the form with the smaller, less brightly coloured flowers is found in more shady situations, where there are very few insects, and is apparently generally self-fertilised. These differences in the size and form of the flower have frequently occasioned the

division of a species into well-marked varieties; and even, as in the case of *Rhinanthus*, into two distinct species *R. Crista-galli* and *R. major*.

### Geology.

**A New Fossil Ape.**—M. Delfortrie describes (*Actes de la Société Linnéenne de Bordeaux*, 1873, vol. 29, part i.) the osteological characters of the cranium of a new species of fossil ape belonging to the family of the Lemurs, found by M. Bétulle in the phosphate beds of Sainte-Néoule de Bédier, Lot, France. The skull, which is entire, is of an elongated conical form, and represents an adult individual. The occipital crest is slightly projecting, but wide in consequence of the development of the mastoids. The parietals are very spreading, constituting nearly the whole of the cerebral arch. The temporals are flat, elongated, and exceed in height the half of that of the orbits. The frontal depressed, bearing a keel upon the median line. The orbital circle is closed, of nearly oblique oval form, strongly inclined towards the nose. The nasal bones are very elongated, slightly raised on the median line, and inclined on their exterior edge towards the junction with the maxillaries. The cranial characters are remarkably similar to those of the *Lori grêle*, but the dental system shows it to belong to an entirely new genus of the *Makis* family. With the exception of the principal and the two right hind-molars, all the teeth were broken off by the workman's pick, but the roots of all of them, with the exception of the incisors, are adherent to the alveolae, which are still intact, so that on allowing the normal number for the incisors, the series is found to be as follows: incisors two, canine one, premolars four, principal molar one, hind-molars two. An insectivorous character is displayed in the sharp denticulation of the preserved *h*. To this fossil M. Delfortrie assigns the name of *Palaeolemur Bétullei*. While his paper was in the press M. Delfortrie received from the above locality a right mandible belonging to an individual of the same species. He has since forwarded both specimens to M. Albert Gaudry, who recognises in them many affinities with the Eocene or Miocene pachyderms, and traces a specific identity between the new fossil and *Aphelotherium Duvernoyi*, Gervais, and *Adapis parisiensis*, Cuvier, both from the Paris gypsum; as well as with the *Adapis* from Barthélemy, near Apt.

**New Observations on the Dinocerata.**—By obtaining many additional remains of the order Dinocerata from the collection of the Yale College Expedition, Prof. O. C. Marsh has been enabled to clear up some doubtful points regarding their structure. The dental formula, so far as it is now known, is as follows: incisors  $\frac{1}{2}$ ; canines  $\frac{1}{2}$ ; molars  $\frac{2}{2} \times 2 = 34$ . The premaxillaries are not united in front. The lower jaw presents no proboscidean features, but resembles that of the *Hippopotamus*, more especially in the downward extension of the rami below the diastema. It is extremely probable that both sexes were provided with horns. It is possible that some only of the osseous protuberances of the skull supported true horns. The manus had five toes with moderately elongated metacarpals. There were four toes in the pes with short metatarsals. The characters of this order include marked perissodactyl, artiodactyl, and proboscidean features, the last of which is the least developed. The geological horizon of all the animals of this group is Upper Eocene. A new species of *Dinoceras*, named by Marsh *D. laticeps*, is represented by a nearly perfect skull with entire lower jaw, and various other parts of the skeleton. It differs from *D. mirabilis* in the greater proportionate width of the skull, the shorter and more massive posterior horn-cores, and the more compressed and prominent nasal cones. The entire length of skull is thirty-three inches. The distance between the outer faces of the occipital condyles is 7.8 inches, across the zygomatic arches 13.5 inches. The lower jaw measures 11.6 inches between the outer ends of the condyles, and its length from condyle to front of symphysis is 20.8 in. The canines of the lower jaw are smaller than the last incisor and slightly separated from it. The incisors decrease in size the farther they are removed from the symphysis, and are all directed well forward. (*American Journal of Science*, No. 34, vol. vi. (3) p. 300.)

**Geological Map of Australia and Tasmania.**—Geological surveys of the Australian colonies have now been in progress for several years, and in Victoria especially the work has been carried on systematically and with great success. The main features of the surface geology of the country are comparatively well ascertained, and it has occurred to the Government of Victoria to endeavour to embody in a general map the results of all the work done up to the present time. In response to an application of the Minister of Mines in Victoria to the Governments of the other colonies an abundance of material has been placed at the disposal of the Mining Department. This has been thoroughly arranged by Mr. R. Brough Smyth and is now, together with the geological sketch map of Victoria, compiled by the same hand, being incorporated into one general map. The New South Wales Government have in preparation a map of their colony which will probably be ready for use sooner than the general map. Some of the more important points established by these surveys are as follow. A great metalliferous belt exists on either side of the main Cordillera extending from Cape Yorke to Tasmania, consisting chiefly of metamorphic schists and granite rocks, covered over large areas by the newer palaeozoic and mesozoic coal-bearing strata.

Another great belt extends from Encounter Bay, S. Australia, towards the Gulf of Carpentaria. Parts of the country between 30° and 23° S. lat. consist of tertiary, and rocks which Mr. Daintree considers to be of cretaceous age. The coal-rocks extend along the coast from Port Curtis, in Queensland, in an almost unbroken line to Eden or Twofold Bay, and are especially prominent at Wollongong and Newcastle in New South Wales. In the Tertiary era Tasmania was united to the mainland. The strict resemblance between the geology of Tasmania and the continent, and the fact of the chain of granite islands, extending from Wilson's Promontory to Cape Portland, being all capped with tertiary, place this beyond doubt. An immense area of Western Australia is occupied by granitic rocks, with occasional patches of sandstone on the southern coast-lines, while a comparatively small belt of metamorphic rocks occurs to the east of Champion Bay. Below the volcanic rocks in Queensland as well as at Ballarat, the deep leads occur, which in the former colony contain tin as well as gold. To facilitate the rapid identification of the rocks a system of lettering is coupled with the distinctive colours of the various periods. (Condensed from the *Melbourne Argus*, 7th June.)

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### History.

Huber on the Jesuit Order. [*Der Jesuiten Orden nach seiner Verfassung und Doctrin, Wirksamkeit und Geschichte characterisirt.* Von Dr. Johannes Huber.] Berlin.

It is hardly possible that a really impartial history of the Jesuits should be written at the present day or for some time to come. No one sufficiently interested in the subject to care to undertake the work could well fail to have a very decided bias for or against the Order, which must inevitably, however unconsciously, colour his estimate of facts. But it is quite possible to be painstaking and conscientious in the statement of facts and citation of authorities, and Professor Huber, who of course makes no secret of his own opinions, may fairly claim this praise. The hundredth anniversary of the Suppression of the Jesuits by Clement XIV., coinciding as it does curiously enough with their expulsion from the German Empire, has suggested to him the idea of drawing up this sketch of their "teaching, work, and history" during the two centuries which elapsed between the formal institution of the Order and its abolition. He fully admits the difficulties of his task, as well from the bewildering multiplicity of materials as from the vehement prejudices which beset the subject on every side. And he very naturally insists on the intimate connection between the Jesuit Society and the modern development of the Papacy, which made it impossible that such half measures as that of Ganganelli, should have any permanent effect. As he himself words it "the so-called Catholic Church of to-day bears the indelible stamp of Jesuitism, which is simply Papism carried to its logical extreme." Ultramontanes would have no quarrel with him as to the matter of fact. And he is only consistent with himself in looking with little satisfaction on Bismarck's anti-Jesuit policy, and that for two reasons: it is not by civil legislation from without, but from within the bosom of the Church alone, that any genuine reform can be effected, and moreover such rough and ready methods of undermining the influence of the Roman Church tend to foster indifference and atheism, and thus to undermine the civilised State itself. But these are *obiter dicta*. The object of the work is not to discuss the problems of the present day, at least directly, but to trace the history of the past. In successive chapters the author treats of the foundation and constitution of the Society, its external action at home and in foreign missions, its ecclesiastical policy, moral and theological teaching, and educational career. Two final chapters are devoted to the Jansenist controversy and the history of the Suppression of the Order under Clement XIV. This mere enumeration is enough to show the wide range of subject-matter compressed into a treatise of under 600 pages, every chapter of which might easily be expanded into a separate volume. There is however a peculiar convenience in having a trustworthy digest in so accessible a form, and it is remarkable that, in all the vast literature, friendly and hostile, which has grown up around the Society, nothing of the kind previously existed.

Born in Spain, "the classical home of the Inquisition," the Jesuit Order bore from the first the impress of the military and despotic character of its great founder, which may be traced alike in the "Spiritual Exercises," the constitution, and the fourth vow, superadded to the three common to all religious Communities, binding its members to accept at once and unconditionally any mission imposed on them by the Pope for the propagation of the faith or good of souls. The principle of "blind obedience," more or less recognised in every monastic Order, received at the hands of Ignatius Loyola a quite exceptional development, involving the absolute surrender both of the intellect and the will, and became the mainspring of the entire system of discipline and teaching of which he is the author. It gave to his Society, which was to be a sort of microcosm of all the Orders in the Church, its speciality as a political engine, which has proved a chief source alike of its influence and of the intense distrust it has provoked in Catholic no less than in Protestant countries, and formed at once the weakness and the strength of its educational method, which was studiously adapted to sharpen the intellect within certain prescribed limits, while sternly repressing independence of mind and character. The Order has been vehemently assailed and as warmly eulogised both in its intellectual and moral aspects, and in neither case without reason. Dr. Huber frankly recognises the eminence of some of its great writers, such as Mariana—the greatest perhaps, but the least distinctively Jesuit, of any of them—while he condemns the scientific and educational system as a whole. Thus again he cites some truly marvellous illustrations of Jesuit ethics, to say nothing of "Marian" theology which recalls the most startling extracts in the *Eirenicon* and Dr. Newman's Letter upon it; but he also acknowledges, what all honest critics would allow, the irreproachable moral character which the individual members of the Society have usually maintained, though there have of course been exceptions—some very gross examples are referred to here—both in its earlier and later history. It is indeed only due to the Jesuits to say that they owe their long term of power in great measure to that continued freedom from internal corruption, and strict fidelity to their rule, which has honourably distinguished them from almost every other religious community in the Church, and has, as was natural, counted heavily as a makeweight against many grave charges of other kinds. The record of most Orders is a succession of declensions and reforms, but there has been no "reform" of the Jesuits. On the other hand they have been conspicuous for their hostility to the older Orders, and are generally in bad odour with them. What may at first sight appear more strange, they have frequently been in antagonism with the Popes, towards whom they acted much in the spirit of the praetorians, who jealously maintained the absolute prerogatives of the Roman Emperors against all dictation except their own. From Paul III., who first approved the Order, to Clement XIV. there were few Popes they did not resist or disobey. To take but a few instances out of many here cited: when Paul V. threatened to condemn their doctrine of grace, Aquaviva, the General, replied, "If your Holiness casts this slur on the Order, I will not answer for it that 10,000 Jesuits will not seize their pens to attack the Bull in writings which will compromise the Holy See." For a century they continued to set at defiance the commands and censures of the Holy See in the famous controversy about the toleration of Pagan customs and ceremonies in China, till Benedict XIV. at last reduced them to submission. When Innocent XI. condemned several propositions of Jesuit theologians, they denounced him as a Jansenist, and prayed publicly for his conversion in the churches at Paris. They maintained their corporate existence in Russia and Prussia, under the pa-

tronage of Catharine and Frederick the Great, after the abolition of the Order by Clement XIV., in spite of censures and excommunications, and in a Jesuit work published in 1814, *Gloria Posthuma Societatis Jesu*, we are informed that "the Empress Catharine availed herself with much prudence of the right all sovereigns have to make their people happy, by forbidding the Jesuits to obey the Pope." And so it came to pass that "the number of members of the Order at the date of its restoration (in 1814) was almost as large as before its suppression," in 1773. There is no need to doubt that in this and in other cases, where their policy is even less excusable, the Jesuits were acting in accordance with what they believed to be the best interests of the Church; but it shows how completely they had learnt to identify those interests with their own.

It must however be borne in mind that the counter reformation of the sixteenth century, in which the disciples of Loyola played so conspicuous a part, was not merely, as Dr. Huber seems to imply, an ultramontane reaction against the reforming tendencies of the age, whether within or without the Church; it was also an instinctive recoil of the Christian conscience from the returning tide of Paganism. The Reformation may have been, in one sense, a religious necessity; certainly for centuries before, and above all during the fifteenth, the cry for a reform had been waxing louder and louder throughout the Church. But its religious side was an accident of the actual movement, not its essence, and its theological influence was almost exclusively destructive; what positive teaching it maintained was pieced together, often clumsily enough, from shreds of the discarded faith. The Reformation was in fact but one phase of a much wider movement of human thought, at once retrograde and revolutionary, first manifested in the Renaissance and culminating in the principles of '89. That movement was essentially naturalistic, and its force is far from being spent yet. The growing anti-supernaturalism of our own day is a phenomenon which can hardly fail to strike even the most moderately attentive observer of contemporary modes of thought, though it does not of course often find such frank, not to say coarse, expression as in Swinburne's poetry. This revived Paganism the Jesuits from the first set themselves to oppose,—often no doubt with very questionable weapons,—and in fighting the battle of the Papacy they felt themselves to be contending against fearful odds in the cause of positive Christian belief. Of their immediate success, in preserving or reclaiming large portions of Europe for Catholicism, there can be no question; but as to the ultimate results of their policy, and still more as to the means employed in carrying it out, there is the widest divergence of view, while there remain several disputed questions of fact on which it is difficult or impossible to pronounce absolutely without further evidence. Thus it may be asked, how far they were exactly responsible for the Thirty Years' War, which Gfrörer says "was at least half their work," while Döllinger speaks still more strongly. There is the controversy about the famous "Reductions of Paraguay," which have gained them such high panegyrics from Protestant writers, like Southey, as well as from their own partisans, but about which Huber shows, by the most unimpeachably Catholic testimony—including that of Pope Benedict XIV.—that a devil's advocate would have a good deal to say. Then again the much vexed question about the death of Clement XIV. is one which seems hardly likely now ever to receive a decisive solution. On the one hand it is quite possible to account for his end by natural causes, and the official report of his physician, Salicetti, was given in this sense; on the other hand, while there is a conflict of medical testimony, there is abundant evidence that Clement believed himself to be poisoned, and this was a very prevalent

opinion at the time in Italy and Spain, and Cardinal De Bernis, who speaks with caution, implies that such was his own belief. If this were so, however, it would still remain to be proved, how far the Jesuits, as a body, or individuals among them, were implicated in the crime. Huber sums up by observing that "a dark mystery hangs over the death of Clement XIV., and the veil is not yet lifted"; probably it never will be.

The two longest chapters in the book are devoted to the religious teaching and practice of the Order, and its educational activity. The first of course brings before us the whole subject of "probabilism" and Jesuit casuistry in general, immortalised by Pascal, as also the startling doctrines about particular subjects, such as tyrannicide—especially of heretical sovereigns—papal absolutism, persecution, and the like, maintained by many of the leading Jesuit divines, and the famous controversy about grace. This chapter will repay careful perusal; it clearly illustrates an extreme laxity of moral teaching on many points, notably as regards truth and falsehood, and an habitual tendency to multiply fanciful, if not superstitious, forms of external devotion; but into these details we need not enter now. The educational success of the Society during the first 150 years of its existence, when it practically controlled the whole higher education of Catholic Europe, was something marvellous. Within less than a century of its foundation it counted 467 colleges and 136 seminaries—for the training of the clergy also passed to a large extent into its hands—and in 1710 the Jesuits are said to have held the chairs of Theology and Philosophy at 80 universities and to have had 612 colleges and 157 normal schools; in 1750, when the tide was beginning to turn against them, there were many hundred Jesuit schools in France alone. Catholic and Protestant authors vie with one another in bearing witness to their triumphs in this domain. Professor Huber fully admits, with the late Mr. Buckle, that in the sixteenth century they were greatly in advance of their age, though in the eighteenth they had fallen behind it, and he emphasises the common indictment against their system of tending to repress the critical faculty and discourage original inquiry and independence of mind. It is remarkable in this connection that they should have manifested from the first an aversion to Church history, which found no place even in their theological curriculum, and was usually treated by Jesuit writers, when they touched upon it, in the spirit of special pleaders rather than of simple investigators of truth. It was only in the reformed *Ratio Studiorum* put out in 1832 by Roothan, then General of the Order, that this subject is first directed to be taught. And the ethical was in close harmony with the intellectual discipline of their colleges, in its rigid suppression of personal confidence and friendship among the students through an elaborate system of mutual espionage. As to the ultimate outcome of their teaching Father Theiner, late librarian of the Vatican, gives very condemnatory testimony in his *History of the Pontificate of Clement XIV.* "It is not enemies but sincere friends of the Society who ask how it has come to pass that, while the Jesuits, on coming to Germany, found great theologians among the secular clergy, who boldly made head against the Reformers with conspicuous success, they left none behind them when, through a special dispensation of Providence, they were obliged to quit the country. Since the Reformation, when the Jesuits obtained exclusive possession both of lay and clerical education in Germany, no Christian land has been so poor in Catholic writers of any mark among the secular priesthood." And Möhler's language is even stronger, when he says that "in their hands dogma became a bare skeleton of intellectual notions, while of course their influence on moral theology was very pernicious." Suarez is unquestionably

tionably the greatest name among them as a philosophical thinker, and Maldonatus is their one great name in Biblical criticism; Cornelius a Lapide, though a very laborious writer, stands on a different level, and is chiefly occupied with the allegorical and mystical interpretation gathered from the Fathers and great theologians of a former age. It is remarkable, when the Order was put on its defence, how incapable it showed itself of holding its own in the literary sphere against the impetuous assault of Pascal and his allies, and how little popular sympathy it was able to evoke—though there are exceptions to this—when all the Catholic Governments in succession turned against it, sometimes, as in Spain, with circumstances of extreme harshness or even cruelty. When the Bull *Dominus et Redemptor noster* at length appeared, the only refuge for the scattered members of the suppressed Order was found under the aegis of the schismatic Empress Catharine and the Protestant Frederick of Prussia, who, with characteristic effrontery, directed his agent at Rome to reply to the remonstrances of the Pope that "he had promised to maintain the Catholic religion in his dominions *in statu quo*, and as he was a heretic the Holy Father could not dispense him from his oath or from his duty as an honest man and a king." We have seen already what effective use the Jesuits made of the support proffered them from such unexpected quarters.

Dr. Huber's work, as we have already implied, has more the character of an essay, or rather of a series of carefully condensed essays, on different leading features of the life and system of the Jesuit Order, than of a continuous history, and so far it falls under the designation of a *Zeitschrift*, but one of exceptional interest and which is likely to retain its value for a good while to come. The time for writing a complete history of the Order is not yet arrived.

H. N. OXENHAM.

Renieri on Blossius and Diophanes. [Περὶ Βλοσσίου καὶ Διοφάνους, ἔργων καὶ ἐκκασίας Μάρκου Πενέρη. Ἐν Λειψίῳ. 1873.] pp. 204. 8vo.

"THE purport of the treatise" which M. Renieri, the director of the National Bank at Athens, has just published, he himself (p. 183) states "is not to furnish biographies of the Gracchi, but to prove that their designs were considerably influenced by two Greek friends of Tiberius Gracchus—the Stoic philosopher Blossius of Cumae and the rhetorician Diophanes of Mitylene—who aimed at remodelling the constitution of the Roman republic according to the ideas of the politicians and philosophers of Greece." The essay (for such it appears to be rather than an elaborate work) is ingeniously worked out, and all points in which the influence of Greek ideas and theories might possibly be traced are skilfully laid hold of. In spite of this, we confess that we are far from convinced of the truth of the author's hypothesis. According to his view, the real merit of the reforms attempted by the Gracchi would seem due to Greek enthusiasts. Of Diophanes we know but very little, but Blossius stands convicted of reckless enthusiasm by joining the hare-brained enterprise of Aristonicus in Asia. And of such a man Tiberius Gracchus is said to have been the mere instrument! We cannot believe it. It is quite possible, nay it is even extremely probable, that the Roman statesman had originally been imbued by his Greek friends and instructors with that philosophical and cosmopolitan training which subsequently enabled him to overstep the narrow pale of Roman conservatism and to judge of the constitution of his country with impartial eyes. But this does not involve the admission that he was merely put forward by these Greek adventurers as a useful tool for carrying out their ideas, just

as if he himself had had no ideas of his own and had obtained them ready-made from his Greek assistants. There is on the contrary clear evidence to show that rather the reverse was the case, and that in all matters of importance the decision rested with Tiberius, and not with Blossius. In the well-known anecdote related by Cicero in his *Laelius* 11, 37 we read: "C. Blossius Cumanus.....cum ad me.....deprecatur venisset, hanc ut sibi ignoscerem causam adferebat, quod tanti Ti. Gracchum fecisset ut quicquid ille vellet, sibi faciendum putaret." It does not exactly agree with the ideal and unbending character of Blossius conceived by M. Renier, that he should come *deprecatur* and ask pardon; but then he throws all the blame upon Tiberius and declares himself merely to have followed his behests. If Blossius was so craven-hearted as to excuse himself in this way, though he must have been conscious of having been the real instigator of Tiberius' plans, let history abide by this, and give the bold man that *did* the thing also the credit of the idea and conception of it. But perhaps Blossius was sincere: we rather think so from what follows. The question being put to him, "Would you ever have set fire to the Capitol, if Tiberius had ordered you?" he boldly replied, "He would never have ordered me, but had he done so, I should have obeyed him." This is again the language of a mere enthusiast, and perhaps the Romans were right in letting him escape. We cannot accept Blossius as the intellectual author of the Gracchan reforms, but we still recommend this treatise to the perusal of others as a specimen of very ingenious combination of isolated facts. Its weakest point is no doubt the attempted reconstruction of the intentions of Attalus in bequeathing his fortune to the Roman nation: there we should say that the author's sagacity almost overreaches itself. The style of this treatise is very pleasing, though sometimes rather in the manner of French novels than of sober historical writing. The revision of the proofs must have been particularly careless, and there are scarcely two consecutive pages without some mistake or other. The author would have got his book printed much better at Athens than at Leipzig, both in point of correctness and of type.

W. WAGNER.

### Notes and Intelligence.

We notice some new arrangements in the historical professorships of certain German Universities. Winkelman, the author of the best work on the Emperor Frederic II., who has lately published the first volume of the lives and times of King Philip of Swabia and the Emperor Otto IV., has removed from Bern to Heidelberg in the room of Wattenbach, who has accepted a chair at Berlin. At the same time the Prussian Government has at last succeeded in inducing another Heidelberg Professor, Herr von Treitschke, the celebrated popular essayist and spirited patriot, to go to Berlin next Easter. Professor Erdmannsdörfer, one of the editors of the political acts and documents belonging to the reign of the Great Elector of Brandenburg, and author of a life of Count Waldeck, the principal minister of this prince, has exchanged Greifswald for Breslau, and is to be succeeded in the former place by Ulmann, hitherto at Dorpat, who became favourably known by a life of Franz von Sickingen.

On the 15th October died at Heidelberg A. L. von Rochau, a straightforward and energetic patriot, who in his student days took part in the well remembered Francfort riots of 1833, and shared their melancholy consequences. He saw much of France, Italy, and Spain, and made excellent use of the knowledge thus acquired after he was permitted to return from his exile and travels. His *Geschichte Frankreichs vom Sturze Napoleons bis zur Wiederherstellung des Kaiserthums*, a precise and well meditated abstract of modern French history between 1814 and 1852, was the first work with which the Leipzig publisher S. Hirzel in 1858 started his *Staatengeschichte der neuesten Zeit*. Von Rochau, honest and faithful, was foremost in the group of statesmen and publicists who after 1859 promoted the German National Union, and edited for a considerable time its weekly periodical. He accordingly hailed the great events by which national unity was at length obtained. After having enunciated his doctrine in an important political pamphlet, *Grundsätze der Realpolitik angewendet auf die*

*staatlichen Zustände Deutschlands* (Heidelberg, 1870), he began publishing in parts a popular history of the German people, and is said to have left nearly finished a biography of Count Cavour for a great collection taken in hand by the Leipzig firm of F. A. Brockhaus under the title of the *Modern Plutarch*, the first volume of which is to be expected by the end of the year.

An important meeting was held in Berlin on the 13th October, having been called by the Academy of Science. The hitherto rather unsettled state of the *Monumenta Germaniae Historica* is to be re-founded on a truly national basis, and with a better working organisation than before. The gentlemen who appeared as well for the old as for the new society agreed to form a central direction composed of Austrian, and South and North German historians, with the power of distributing work to the various sections as projected from the beginning by the great originator of a really grand and vast plan, the illustrious Freiherr von Stein. It is expected that Waitz, Wattenbach, Dümmler, Blumhe, Grotefend, Giesbrecht, Ficker, Stumpf, and Sickel will belong to the leading committee.

There has been a long pause in the continuation of Ranke's *Sämmtliche Werke* since vol. 24, a collection of essays referring to general European and Prussian politics, was issued about fifteen months ago. Though the publishers (Messrs. Duncker and Humblot of Leipzig) were pledged to furnish the public with at least four volumes a year, they actually stopped work, and, rather annoying for subscribers, began reprinting vols. 1-6 with corrections and additions by the author himself. It now appears that the veteran historian was pushing on all the time with wonderful activity to fulfil his engagement. We have at last a stout volume of 522 closely printed pages, but a unique specimen even in the German book trade, as it counts for two, viz. vols. 25 and 26. The contents, however, are most welcome, and very *apropos*. Ranke's *Neun Bücher Preussischer Geschichte*, 3 vols., 1847, 1848, had never been reprinted, and to a certain extent required revision. They now appear in a new dress and under a new title, *Zwölf Bücher Preussischer Geschichte*. But instead of adding to what has always been the conclusion of the book, and continuing the reign of Frederic the Great after the year 1748, the additions are made to the beginning, the first book of the former edition being expanded into four books. In fact we have a new introductory work with a distinct title, *Genesis des Preussischen Staates*, and very valuable indeed, as must be everything coming from such a pen. The clue to it is given in a few words added to the original preface. Ranke agrees that the "origines" of Prussian history of late owe much new light to many happy researches. Yet he adds: "By the events of the last years I felt, as it were, invited to point out more extensively than before in what manner the Brandenburg-Prussian state, which to-day has to act such a great part in the European drama, was originated from the beginning, how it succeeded in reaching the place by which it has been enabled to enter the conclave of the European powers." It is, indeed, highly instructive to observe how the territorial element is mixed up from the beginning with the general. Ranke has contrived to supply within the limits of a single volume a lucid account of the colonisation of Brandenburg and Prussia, of the Hohenzollern Electorate from the fifteenth to the seventeenth century, of Frederic William the great Elector, and of King Frederic I. Nobody can say the same of Droysen's long-winded and entirely unreadable book on the History of Prussian Politics, in which the great outlines of the subject are perfectly smothered by the mass of diplomatic details. Two very interesting documents will be found in the appendix of the new work: the political testament of the Great Elector written in 1667, and his original sketch of a project to obtain possession of Silesia, the importance of which doubtless did not escape the sagacity of Frederic the Great in his time.

We have already pointed out the sterling qualities of K. Klüpfel's *Geschichte der deutschen Einheitsbestrebungen bis zur ihrer Erfüllung 1848-1871*, the second and concluding volume of which has just left the press. It is occupied with the last period of decisive development, the period within the limits of two great wars from 1865 to 1871, and well merits its success by accurate research, clearness of style, and broad national views.

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 BEKKER, E. J. Die Aktionen d. römischen Privatrechts. 2. Bd. Berlin: Vahlen.  
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- BIENEMANN, F. Briefe und Urkunden zur Geschichte Livlands in den J. 1558-1562. 4. Bd. 1560, 1561. Riga: Kymmell.
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- DOVE, A. Die Doppelchronik v. Reggio und die Quellen Salimbene. Als Anh. Annales Regienses. Leipzig: Hirzel.
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- GIESEBRECHT, W. v. Arnold von Brescia. Ein akadem. Vortrag. München: Franz.
- GÜDEMANN, M. Das jüdische Unterrichtswesen während der spanisch-arabischen Periode. Wien: Gerold's Sohn.
- HUEFFER, H. Rheinische-westphälische Zustände zur Zeit der französischen Revolution. Briefe d. kurköln. Johann Tillmann v. Peltzer aus den J. 1795-1798, m. Erläuterung. Bonn: Cohen.
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- LOEHER, F. v. Die Magyaren und andere Ungarn. Leipzig: Fues.
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- MUECKE, A. Kaiser Konrad II. und Heinrich III. Halle: Waisenhaus.
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## Philology.

Translations by A. C. Jebb. Bell and Daldy.

Tennyson's *Cænone* translated into Latin Hexameters by T. S. Evans. Bell and Daldy.

ONE feels in turning over a collection of classical translations of the old school, of which perhaps one might take the Marquis of Wellesley's as a fair specimen, that the immense skill and tact displayed in them was not so much the result of literary insight as a substitute for it; the translator was not occupied so much with the spirit of either ancient or modern literature as with the relation between the two. But both in the splendid volume, at once chaste and gorgeous, of the public orator of Cambridge, and in the modest pamphlet of the professor of Greek at Durham, the literary impulse reigns supreme; both translators have been guided by a purely literary preference to favourite poems or passages, and have exercised their power as scholars upon them in the same way as under other circumstances they might have exercised their power as critics.

The greater number of Mr. Jebb's translations have appeared already in the *Arundines Cami*, the *Sertum Carthusianum*, and the *Folia Silvulæ*, but the translations of *Abt Vogler*, Milton's *Hymn on the Nativity*, and Wordsworth's *Ode on the Intimations of Immortality*, which are new, are more important than any of the old translations, except perhaps the very fine rendering of "Tithonus."

It may be questioned whether in a collection of such a character it was worth while to include so many scraps of excellent Greek Iambics; the volume would have had in some respects a higher literary value if it had been confined to poems complete in themselves: which of course does not imply that no poem should have been translated which could not be translated at length, but that no extract should have been taken which could not be turned into a whole in the course of translation. Otherwise the translations are simply admirable, and worthy of the traditions of the university of Porson. The translation from the "Coming of Arthur," which has not appeared before, deserves especial notice on account of the felicity of the anapaests of Merlin's song.

"Rain, rain, and sun! a rainbow on the lea!

And truth is this to me, and that to thee;

And truth or clothed or naked let it be.

Rain, sun, and rain! and the free blossom blows;

Sun, rain, and sun! and where is he who knows?

From the great deep to the great deep he goes."

τῆδε μὲν αὐγῶν τῆδε δ' ἀπ' ὁμβρίων  
κέχυται πολυχρύς ἱρις ἐπ' ἀγροῖς·  
ἐστὶ δ' ἀληθὲς τοῦτο μὲν ἡμῖν,  
ὡμῶν δ' ἕτερον· σαφὲς οὖν ἔστω,  
κεκαλυμμένον εἴτ' ἀκαλύπτων.  
ἡδὺ μὲν ὁμβρίοις ἡδὺ δ' ἐν εἴλῃ  
καλύκων ἀνθεῖ γάμος αὐτοφνέ·  
τίς δὲ διέγνω δοφερὶ εἰλικρινῶν  
βροτῶς; ἐξ ἀφανοῦς προφανέντ' ἀφανῆς  
κευθμῶνος ἰδέετο κευθμῶν.

This is hardly short of perfect, for the emphatic repetition of ἡδὺ gives the ethical effect of the predominance given to the sun at the beginning of the second stanza of the original.

It is of course a question how far we are entitled to expect equivalents for such points at all, and Mr. Jebb, to judge by his translation of "Tears, idle tears," in which the burden disappears altogether, seems inclined to answer the question in the negative.

There are comparatively few specimens of Latin elegiacs, and this is as well, for the metre does not lend itself to the effects which are most acceptable to the spontaneous preference of the present day, and Mr. Jebb seems hardly to have the instinct for the rhetorical pathos and antithetical clearness to which the Ovidian couplet does lend itself whenever it is made the organ of really interesting poetry. Mr. Jebb's elegiacs are generally faultless and admirable rather than delightful, and in the translation of Longfellow's "Many a Year is in its Grave" we are reminded more than once that the Latin couplet is inevitably longer than the English. But we should have been very sorry to lose the exquisite translation of Lord Houghton's "Silence", where the muffled delicacy of the original called for a little expansion in a language so clear and logical as Latin. There is only one line out of thirty that could be better. The last half of the second stanza of the original is—

"The heart you thought so calm and tame  
Would struggle like a captured bird."

That is pure simple literary English: the translation runs thus—

"*Tam, reor, apta iugo, tam scilicet inscia flammæ  
Corda micant qualis capta columba micat.*"

The line italicised is certainly in a way literary: no doubt it is pure Latin; but it is faultily and obscurely elaborate, and there is a positive ambiguity in *apta iugo*, which would naturally mean "fit for the marriage yoke" when applied to the hearts of two lovers.

Of the Latin Hexameters the most remarkable are "Tithonus" and "The Dying Swan." The latter is a very beautiful poem, even a delightful poem, but its delightfulness is not equivalent to the delightfulness of the original. "Tithonus" is throughout up to the high level of the opening lines, which run as follows:—

*Marcescunt nemorum, nemorum labuntur honores,  
Roriserae deflent nubes, oriuntur et arvis  
Incumbunt subterque hominum defuncta recumbunt  
Secla, nec aestates non decidunt olores.  
Solut ego immortale trahens ægerimus ævum  
Carpore: inaresco, te complectente, quietum  
Limen ad hoc mundi, dum cana remetior umbra  
Secretas orientis imagine vanior aulæ,  
Multiplices nebulas, sublustria templa diei."*

The original of the line and a half italicised is—

"The woods decay, the woods decay and fall,  
The vapours weep their burthen to the ground."

Perhaps the first line is deeper and simpler, and certainly the second is fuller and clearer, in the original than in Mr. Jebb's translation.

There is only one translation into Sapphics, and it can hardly be called successful: the apostrophes which begin the two first of Keats' stanzas—

"In a drear-nighted December,  
Too happy, happy tree,"

and—

"In a drear-nighted December,  
Too happy, happy brook,"

are irreducible to the forms of Horace or even of Catullus; at least they have not been reduced here, and though there is a good deal in the rest of the poem that recalls Horace, it principally recalls his ambitious ambiguity. However the rendering of the last stanza is really good.

The Asclepiads on Diaphenia are about good enough for the original, though it is doubtful whether an enthusiast for Elizabethan literature would think so. The stanza of *In Memoriam* that begins—

"Witch-elms that counterchange the floor"

is turned into a perfectly delicious epode in Iambic trimeters and dimeters.

Another stanza is turned into an admirable Alcaic Ode, in which the skill shown in specialising the allusions deserves the highest praise. All the Alcaic odes are good, with one exception: perhaps the best may be said to be the translation of Campbell's *Last Man*, where the difficulty of changing from ten-line to four-line stanzas is conquered so completely that one hardly perceives it must have existed. In the translation of Milton's *Hymn on the Nativity* the translator has been less successful. Every stanza of the original makes just two in the translation, and in such a long poem the subdivisions ought to be more varied, and one feels upon the whole, in spite of an abundance of felicities, that Horace is a better guide than Statius as to the proper length of an Alcaic Ode; moreover it is doubtful whether *stabulum regale* is an adequate translation of "the courtly stable."

Still the translation of Milton is better than the translation of Wordsworth into Greek Hexameters: one may certainly say that it is a great feat to have transferred the thoughts at all into real Greek, which is sometimes very rich and musical, as here,—

*μῦνονσαν δὲ βροτοῖς ἐκ πημονῶν παλιντοιοι  
φροντίδες ἡδύπνοι, πῶς τις μένει ἢ τε δέδορκε  
καὶ τὸ πέρον θανάτοιο, μένονσι παρηγορόντες  
σωφρονέειν ἀδύλοισι παρηγορίῃς ἐναντοί.*

But taking the poem as a whole it is dull; at least one feels too often that the fiery clearness of the original is quenched; more than once one suspects the profusion of particles of serving as *chevilles*, and there are other traces such as we find in the Greek philosophical poets of working in a medium not perfectly plastic.

It is difficult if not impossible to describe the masterly rendering of *Abt Vogler* in the metres of the Fourth Pythian. Of course it was impossible to translate Browning into the style of Pindar or any Greek poet, but the translation is notwithstanding a magnificent poem in real Greek.

Here is a stanza with its translation,—

"But here is the finger of God, a flash of the Will that can,  
Existent behind all laws, that made them and, lo, they are!  
And I know not if, save in this, such gift be allowed to man,  
That out of three sounds he frame, not a fourth sound, but a star.  
Consider it well: each tone of our scale in itself is sought;  
It is everywhere in the world—loud, soft, and all is said:  
Give it to me to use! I mix it with two in my thought  
And, there! Ye have heard and seen: consider and bow the head!"

*νῦν δὲ δαίμων ἐξεκάλυψε βίαν  
ἀστραπᾶν ὥς, παντοπόρου κραδίης, θεσμῶν κνεφαῖον τέκτον' ἀριπρεπέων  
πῶν γὰρ ἐξήν ἄλλο βροτοῖς τι τοῖόνδ', ὅλον κτύπους τρεῖς συμπλάσαντι  
μὴ τέτρατον κτύπον ἀλλὰ σέλας πάμφλεκτον αἰρεῖν;  
αὐτὸ τοι ἁρμονίας φῶναμ' ἕκαστον εὐτελές,  
δαυδῶνρον, μέγ' εἴτε λεπτῶν, ῥῆμ' ἀπλῶν· τὸ δ' ἐγὼ κέρασας  
σὺν δυοῖν ἄλλοις τί τευδ' ἤκούσαμ', εἰδετε·  
θέσκελον θαυμάζετ' ἄλκων.*

Almost the only point that calls for criticism in Canon Evans' translation of *Cenone* is that he has thought right to vary formulae which Tennyson repeats without variation.

Thus—

"O mother Ida, many-fountained Ida,"

is sometimes—

"O mater, liquidis celeberrima fontibus Ida,"

and sometimes—

"O mater, scatebrisque frequens et fontibus Ida;"

and—

"O mother, hear me yet before I die,"

is twice—

"Mater, quam morior prius hanc quoque percipe vocem,"

once—

"Mater, et hanc porro moriturae percipe vocem,"

once—

"Accipe quam morior, mater, prius hanc quoque vocem,"

and once—

"Mater, et haec audi quae verba novissima dico."

There are passages in the original like this—

"O happy tears, and how unlike to these!

O happy Heaven, how canst thou see my face?

O happy earth, how canst thou bear my weight?"

that suggest Catullus rather than Virgil, but taking the poem as a whole it is impossible not to approve the translator's judgment in being consistently Virgilian. Here is a passage full of legitimate felicities—

"Yet, mother Ida, harken ere I die.

Fairest—why fairest wife? am I not fair?

My love hath told me so a thousand times.

Methinks I must be fair, for yesterday

When I past by, a wild and wanton pard,

Eyed like the evening star, with playful tail

Crouched fawning in the weed. Most loving is she?

Ah me, my mountain shepherd, that my arms

Were wound about thee, and my hot lips prest

Close, close to thine in that quick-falling dew

Of fruitful kisses, thick as Autumn rains

Flash in the pools of whirling Simois."

"Hanc quoque quam morior, mater, prius accipe vocem.

'Quae pulcherrima' enim—quianam 'pulcherrima?' Pulchram

Mene neque esse? Frequens juravit me quoque pulchram

Noster amor. Dubitemne? At heri se propter eunt

Astra gerens oculis mihi, dum lascivit, in ulva

Pardus adulanti similis caudamque remulcens

Subsedit. Quid? amatne virum magis omnibus una?

Ah! si monticolae circum ambitiosa dedissem

Brachia pastori premeremque audentia labra,

O formose, tuis: uberrima basia raptim

Impluerent, velut autumnum dum plurimus imber

Desiliens torto Simeoentis in amne coruscet."

G. A. SIMCOX.

#### THE DISCOVERY OF FRESH MSS. OF AVERROES.

In Huet's *De interpretatione et claris interpretibus* i. 185 (ed. Hag. 1683 = p. 141 ed. Paris, 1680) we read the following words of Casaubon: "Vix ulos Averrois Arabicos codices in Europa reperiri posse putabat Scaliger . . . Ego tamen his versavi manibus Arabicum Averrois librum, ex oriente huc olim a Postello devectum; quod miror Scaligerum fuisse, Postello olim amicitia et literaria consuetudine coniunctum. Eo libro continentur in Logicam, Rhetoricam et Poeticam commentaria." Renan says in his *Averroès et l'Averroïsme*, p. 80, &c. (2nd ed.), that he for a long time suspected the accuracy of this statement, but that, after he had examined the Florence MS., which contains an Arabic commentary on the Organon, he changed his mind and now believes that this was the MS. intended by Casaubon. I am enabled, by a fortunate circumstance, to prove the injustice both of the original suspicion and the subsequent conjecture of M. Renan. After finishing the catalogue of the Leyden collection of Oriental MSS., I resolved to append a description of the smaller collections which might exist elsewhere in Holland. Upon my request for information on this subject, I received *inter alia* intelligence from Mr. M. F. A. S. Campbell, principal librarian of the Royal Library at the Hague, of the existence there of 28 Oriental MSS., which had as yet been scarcely examined at all. Most of these MSS. were derived from the library of Clermont, and bear the inscription *Paraphé au désir de l'arrêt du 5 juillet, 1763, Mesnil*. It turned out that one of these MSS. was the Arabic commentary of Averroes on the Organon referred to by Casaubon. It answers entirely to the description, and has the signature of Postello at the end.\* It is a beautiful MS. in Moorish writing, collated with another MS. and with a few good marginal notes. The margin has suffered somewhat from worms, but no part of the book itself is injured. A comparison with different passages of the Florentine MS. (Medic. Laurent. clxxx. ap. Asseman p. 325) given by Prof. F. Lasinio, of Pisa, in his *Studi sopra Averroè* (I have not been

able to consult his edition of the *Poetics*), shows that the Postell MS. is, if not of greater, certainly of equal value. A few glosses, received into the Florentine text, are wanting here as well as in the Hebrew translation; for a few errors of the text, corrected by Prof. Lasinio, our MS. presents the true reading; while several corrections will have to be introduced from this codex into the published fragments of the text, against only one passage, where the reading of the Florentine MS. deserves the preference.

But even more important is the discovery, made at the same time, of another work of Averroes, the Arabic text of which was supposed (see Renan, p. 83) to be no longer extant. I mean "the great commentary" (as opposed to "the middle" commentary and the paraphrase) on Aristotle's *Metaphysics*. This MS. is described at length in the 5th part of the catalogue of the Leyden collection (p. 324, &c.), which is now ready for circulation, so that I need only state that it is clear from this codex, that Ibn Roshd himself wrote no commentary on books x, xii, and xiii (in other editions xi, xiii, and xiv), but that this was afterwards composed in his spirit, and attached as an appendix to the work (comp. Renan, p. 63). Most probably the Arabic translation of chap. i. of Aristotle's *De Caelo et Mundo*, found in the same collection and transcribed by the same hand as the commentary on the *Metaphysics*, is also the work of Averroes.

After the catalogue was already printed off, I received some information from Mr. Campbell relative to the origin of this collection, which, I think, deserves to be published. On the dissolution of the order of the Jesuits in France, the entire library of Clermont (initially by Mesnil) passed into the possession of Johan Meerman. Before bringing the MSS. to Holland, the new possessor parted with a few of them to the Bibliothèque Royale of Paris. This he did at the special request of the King, by whom he was raised to the rank of chevalier.

The remaining Clermont MSS. became part of the rich library of Meerman; he arranged them himself, and sold a part which did not fall in with his own taste. The rest came to the market with his other collections in 1824, and were scattered to the four winds. In particular Sir Thomas Philips, of Middlehill, made large purchases, which together with thousands of MSS. and charters remain under the care of trustees.

Thus far Mr. Campbell. Of the Hague collection, 15 MSS. came from the Clermont library, 10 were purchased in 1816 at the Royer auction, the rest are presents from different persons. At my request, they have all not long ago been brought over from the Hague, and added to the Leyden collection.

M. J. DE GOEJE.

#### Notes and Intelligence.

At a meeting of the Society of Biblical Archaeology on Nov. 4th, Mr. George Smith read two valuable papers on Babylonian and Assyrian Chronology. In the first he gave an account of some fragments he has recently discovered which he believed formed the basis of the history of Berosus; but Sir H. Rawlinson suggested that the tablet was rather a list of Prefects, on the ground that in no case did a son succeed his father, while the several groups were too small, to constitute separate dynasties, and we know from another source that one of the persons named was a Prefect of the Palace. In this case it would seem that whereas the Assyrians reckoned by yearly eponymes, the Babylonians reckoned by the succession of Palace Prefects. However the persons mentioned are expressly called "kings," and one of them is said to have been an usurper. The word, too, used to denote their term of office is the one which commonly signifies "reign." The second paper described the newly-found fragment which contains the name and annals of Shalmaneser (see *Academy*, Oct. 15, 1873, p. 400), and compared the Assyrian and Hebrew chronologies.

We are glad to learn that Mr. Smith is about to start again for the East. This time he is, being sent out by the Trustees of the British Museum.

#### Contents of the Journals.

*Revue Celtique*, vol. ii. pt. 1.—Adolphe Pictet: Some Celtic names of rivers. [Shows that the names *Déva*, *Diva*, *Divona* and our *Dee* point to Celtic river-worship.]—M. H. Kern: Nehalennia. [Makes her out to be a Germanic (not Celtic) divinity identical with Freya.]—A. Réville: An altar to Nehalennia found near Domburg in Zealand.—J. G. Bulliot: The ex-voto of the Dea Bibracte.—D. S. Evans: Supplement to the *Cambrian Bibliography*.—G. Lejean: The popular poetry of Brittany. [An excellent sketch of the history of the Breton school of patriots represented by Legonidec and Villemarqué.]—R. F. Le Men: Breton proper names beginning with *ab* or *ap*. [A careful localizing of these names in Léon: but when it is further maintained that this district must have been colonized from Wales it is forgotten that Welsh *ab* or *ap* (for *vab* from *map*, "son") appears in Wales only in comparatively modern times.]—L. F. Sauve: The proverbs and adages of Lower Brittany.—W. H. Hennessy: The battle of Cnucha. [Irish text from *Lebor na huidre* with translation—goes against all]

\* What Casaubon says, that Postell († 1581) brought this MS. with him from the East, is confirmed by a note of Postell in a carefully written MS. containing two parts of the Canon of Avicenna, and also in this collection, in which he relates that he bought it at Constantinople in 1536.

attempts to localize Ossianic tales in N. Britain.]—Eug. Hucher and A. de Barthélemy: Supplementary remarks on the legends of Gaulish coins.—Hucher and H. d'Arbois de Jubainville: Durnacos: a passage of arms in which the latter gets the advantage.]—H. d'A. de Jubainville: A Gaulish *f* standing for *dh*. [Hardly convincing.]—W. Stokes: The Klosterneuburg incantation. [Gives the correct text and a translation.]—John Rhys: Etymological scraps. [Shows that mod. Welsh *dd* sometimes stands for original *y* semivowel.]—Among the reviews H. d'A. de Jubainville's on Littré and Brachet's French dictionaries contain some excellent remarks, but mod. Welsh *banadl* is not to be derived from \**banadilla* but from \**banatila*, and if French *juif*, Breton *jusev*, Welsh *Iuddeu*, prove the existence of a vulgar Latin *Judevus*, he must suppose also *olevum* (= oleum) and *putevus* (= puteus), for Welsh has *oleu* and *pydeu*.

Hermes, vol. viii., pt. 1.—M. Haupt: Coniectanea.—V. Rose: On the *Medicina Pini*. [Draws attention to a manuscript treatise of practical medicine abridged from Pliny and dating apparently from the first half of the fourth century. Other medical books based on similar materials are also discussed.]—Th. Mommsen: On a Latin glossary in Cod. Vat. 2730. [Prints a fragment of a glossary which Caspar Barth seems to have known in its complete form.]—H. Jordan: On Latin prose authors. [Contains among other things some valuable remarks on the *Rhetorica ad Herennium*.]—A. Eberhard: On the epitome of Valerius Maximus by Januarius Nepotianus. [Suggestions on the text.]—A. Luchs: Contributions to the textual criticism of Plautus.—A. Eberhard: On Horace. [On his use of the tribrach in iambic lines.]—R. Hirzel: On Plato, *Politicus* 267 C seqq.

Journal of the German Oriental Society, vol. xxvii. pt. 3.—H. von Maltzan: Dialectic Studies on the Mehri compared with the cognate idioms. [A valuable addition to our knowledge of the phonology and grammar of the language. The Maghrib, Egyptian, Hijaz, Yemen, and Hadramaut are the vulgar dialects compared.]—Blau: Linguistic Studies on Old Arabic, with a map. [The diminutive-form *o-ai* as a characteristic of Old Arabic, traced from the Ælantic and Persian Gulfs to Edessa and Mosul.]—Mögling: Yeimini Bhārata, chapter ii. [Translated from the Canarese, with notes.]—Schrader: The Origin of the Chaldeans and the Primitive Home of the Semites. [See below.]—Grill: On the relation of the Indogermanic and Semitic Radicals. [The historical priority of biliteral roots assumed, because logically prior to trilateral. Aryan vocalism and formalism contrasted with Semitic consonantalism and materialism.]—Schweinfurth's Linguistic Results of Travels in Central Africa; reviewed by Pott. [Favourable. New data for Comparative Philology pointed out.]

### Selected Article.

The Origin of the Chaldeans and the Primitive Home of the Semites; by E. Schrader, in *Jrnl. of German Oriental Society*, vol. xxvii., pt. 3. [The Northern Semites (Hebrews, Assyrians, Arameans) and the Southern Semites (Arabians) are separated from one another by their theology, mythology, and linguistic characteristics. Comparative grammar shows that Northern and Central Arabia was the original cradle of the Semites, whence they dispersed in all directions. The Northern Semites were long settled in Babylonia, where they borrowed their mythology and a portion of their lexicon from their Turanian (Accadian) neighbours. The latter kept up a connection with South Arabia, which explains why Nimrod is called the son of Cush.]

### New Publications.

- BENICKEN, H. R. Das 3te und 4te Lied vom Zorne d. Achilleus nach Karl Lachmann aus Γ und Δ der Ilias hrsg.: Theodor Bergk und die homerische Frage begleitet. Halle: Mühlmann.
- GROTH, K. Ueber Mundarten und mundartige Dichtung. Berlin: Stilke.
- HADLEY, J. Essays Philological and Critical. Macmillan.
- HAHN, K. A. Auswahl aus Ulfilas gothischer Bibelübersetzung, mit einem Wörterbuch und Grundriss zur gothischen Buchstaben und flexionslehre. Dritte Auflage, hrsg. und bearbeitet von A. Jeitteles. Heidelberg: Mohr.
- KOELBING, E. Ueber die nordischen Gestaltungen der Partonopeus-Sage. Strassburg: Trübner.
- MICHELII, E. Storia della pedagogia in Italia nel secolo xiv. 1301-1400. Siena: Tip. Sordo Muti.
- PICOT, E. Documents pour servir à l'histoire des dialectes roumains. I. Paris: Maisonneuve.
- RAABE, A. Gemeinschaftliche Grammatik der arischen und der semitischen Sprachen. Leipzig: Klinkhardt.
- SCHAPER, C. De Georgicis a Vergilio emendatis. Berlin: Calvary.
- STRAUB, L. G. Ad Trinumnum et Bacchides glossarii. Pars i. Tübingen: Fues.
- VOLLMER, W. Wörterbuch der Mythologie aller Völker. I. Lfg. 3. Aufl. Neu bearbeitet von W. Binder. Stuttgart: Hoffmann.

### ERRATA IN No. 83.

Page 403 (b) 10 lines from top, for "Landon" read "Random."  
 " 408 (b) 10 " " " "Vision of Judgment" read "Vision of Sin."  
 " 409 (a) 10 " " " "Hist. ii." read "Hist. i."  
 " " (b) Note " " " "metaphrastes" read "Metaphrastes."  
 " 418 (a) 9 " " " "welcome" read "welcomed."  
 " 420 (a) 26 " " " "Luchmann" read "Lachmann."

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